

MUSICAL COURIER

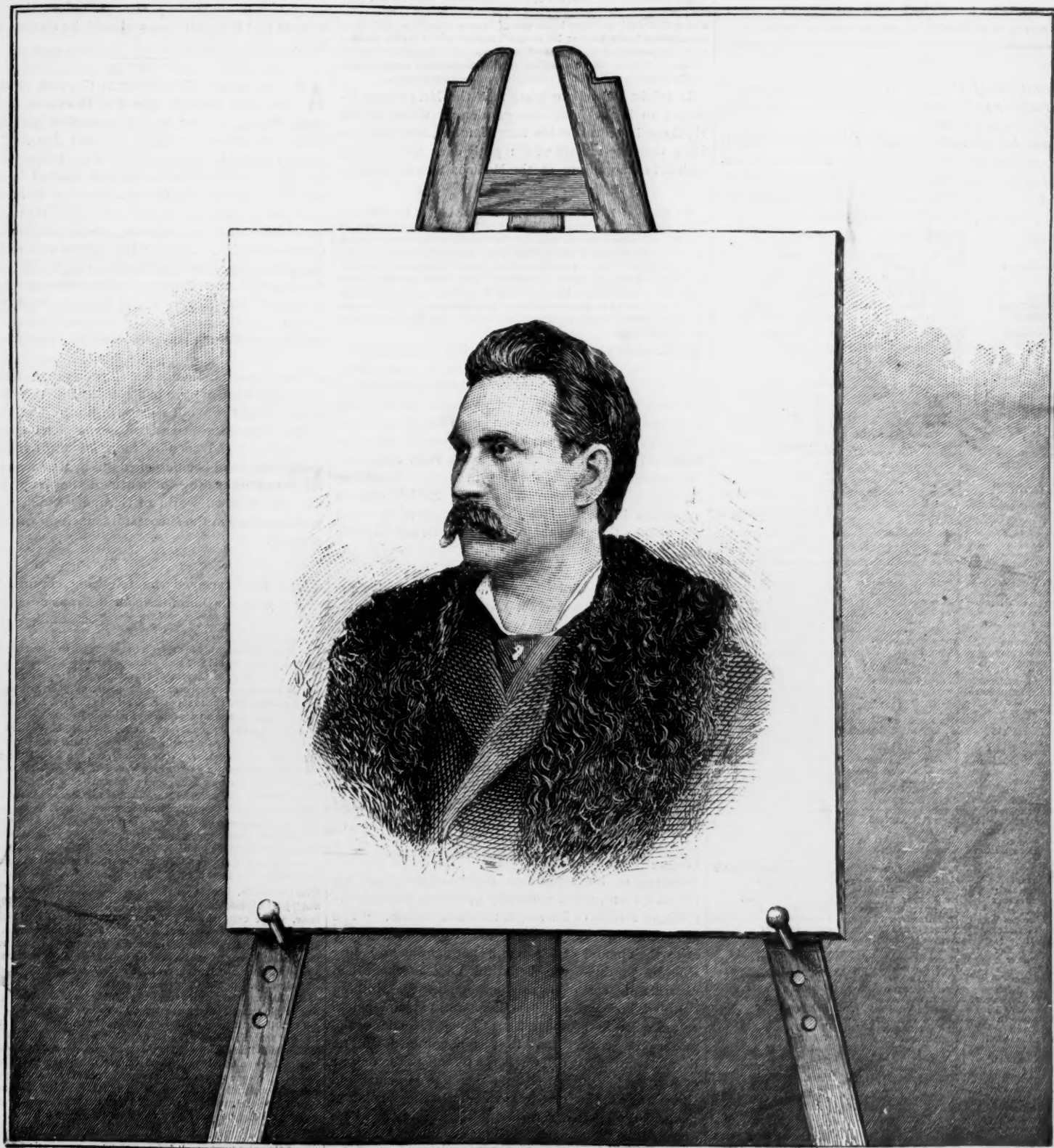
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XXI.—NO. 3.

NEW YORK, WEDNESDAY, JULY 16, 1890.

WHOLE NO. 543.



XAVER SCHARWENKA.

THE MUSICAL COURIER.

—A WEEKLY PAPER—

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED JANUARY, 1880.

—No. 543.—

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING: SEE TRADE DEPARTMENT.

All remittances for subscriptions or advertising must be made by check, draft or money order.

NEW YORK, WEDNESDAY, JULY 16, 1890.

MARC A. BLUMENBERG. OTTO FLOERSHEIM.
BLUMENBERG & FLOERSHEIM,
Editors and Proprietors,
JAMES G. HUNEKER, ASSOCIATE EDITOR.

Offices: No. 25 East Fourteenth St., New York.
Western Office: Chicago, John E. Hall, No. 236 State-st., Manager.

GENERAL AGENCY FOR GERMANY:

FRITZ SCHUBERTH, JR., 68 BRÜDERSTRASSE, LEIPZIG.

NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (\$4) dollars for each.

During ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti	Teresina Tua	Marchesi
Ida Klein	Lucca	Henry Mason
Sembranch	Ivan E. Morawski	F. S. Gilmore
Christine Nilsson	Leopold Winkler	Neupert
Scalchi	Costanza Donita	Hubert de Blanck
Trebelli	Carl Reinecke	Dr. Louis Maas
Marié Roze	Heinrich Vogel	Max Bruch
Anna de Bellocca	Johann Sebastian Bach	L. G. Gottschalk
Etelka Gerster	Mrs. A. C. Taylor	Antoine de Kontski
Nordica	Jules Perotti	B. Mills
Josephine Yorke	Adolph M. Foerster	E. M. Bowman
Emilie Ambre	J. H. Hahn	Otto Bendix
Emma Thursby	Thomas Martin	W. H. Sherwood
Teresa Carreno	Louis Gaertner	Stagno
Kellogg, Clara L.—2	Louis Gage Courtney	Victor Nessler
Minnie Hauk	Del Grement	Johanna Gohm
Materna	Del Grement	Charles F. Tretbar
Albani	Dr. Damrosch	Jennie Dickerson
Annie Louise Cary	Campanini	E. A. MacDowell
Emily Winant	Guadagnini	Theodore Reichmann
Lena Little	Constantin Sternberg	Max Treumann
Murio-Celli	Dengremont	Philoteo Greco
Chatterton-Bohrer	Galassi	Montegriolo
James T. Whelan	Hans Balakata	Mrs. Helen Ames
Edward Strauss	Arbuckle	Maria Litta
Elenor W. Everest	Liberati	Emil Scaria
Donald	Johann Strauss	Hermann Winkelmann
Maria Louise Dotti	Anton Rubinstein	William W. Gilchrist
Geistinger	Del Puente	Ferranti
Furch-Madi—2	Joseffy	Johannes Brahms
Catherine Lewis	Julia Rive-King	Meyerbeer
Zélie de Lussan	Hope Glenn	Moritz Moszkowski
Blanche Roosevelt	Louis Blumenberg	Anna Louise Tanner
Sarah Bernhardt	Frank Van der Stucken	Piloteo Greco
Titus d'Ernesti	Frederic Grant Gleason	Wilhelm Junk
Anna Bulkeley-Hills	Ferdinand von Hiller	Fannie Hirsch
Charles M. Schmitz	Robert Volkmann	Michael Banner
Friedrich von Flotow	Julius Rietz	Dr. S. N. Penfield
Frantz Lachner	Max Heinrich	F. W. Riesberg
Heinrich Marschner	E. A. Lefebvre	Emil Mahr
Frederick Lax	Ovide Musini	Otto Sutor
Nestore Calvano	Anton Udvardi	Carl Faellen
William Courtney	Alcuin Blum	Belle Cole
Josef Staudigl	Joseph Koegel	Carl Millocker
Lulu Veling	Ethel Wakefield	G. W. Hunt
Mrs. Minnie Richards	Carlyle Petersilea	Jorge Bizez
Florence Clinton-Sutro	Carl Reuter	John A. Brockhoven
Calixa Lavallee	George Gemlinder	Edgar H. Sherwood
Clarence Eddy	Emil Liebling	Ponchielli
Franz Abt	Van Zandt	Edith Edwards
Fannie Bloomfield	W. Edward Heimdahl	Carrie Hun-King
S. E. Jacobson	Mrs. Clemelli	Felix Altemand
C. Mortimer Wiske	Albert M. Bagby	Verdi
J. O. Von Prochazka	W. Waugh Lauder	Hummel Monument
Edward Grieg	Mrs. W. Waugh Lauder	Beiloz Monument
Adolf Henselt	Mendelssohn	Haydn Monument
Eugen d'Albert	Hans von Bülow	Johann Svendsen
Lilli Lehmann	Clara Schumann	Strauss Orchestra
William Candidus	Joseph Joachim	Anton Dvorak
Franz Kneisel	Samuel S. Sanford	Saint-Saëns
Leandro Campanari	Franz Liszt	Pablo de Sarasate
Franz Rummel	Christine Dossert	Jules Jordan
Blanche Stone Barton	Dora Hennings	Albert R. Parsons
Amy Sherwin	A. A. Stanley	Ther's Herbert-Foerster
Thomas Ryan	Ernst Catenhusen	Bertha Pierson
Achille Errani	Heinrich Hofmann	Carlos Sobrino
C. Jos. Brambach	Charles Fradel	George M. Nowell
Henry Schradieck	Emil Sauer	William Mason
John F. Luther	Jesse Bartlett Davis	Pasdeloup
John F. Rhodes	D. Burmeister-Petersen	Anna Lankow
Wilhelm Gericke	Willis Nowell	Maud Powell
Frank Taft	August Hyllested	Max Alvary
C. M. Von Weber	Gustav Hinrichs	Josef Hofmann
Edward Fisher	Zaver Scharwenka	Hindel
Kate Rolla	Heinrich Boetel	Carlotta F. Pinner
Charles Rehm	W. E. Haslam	Marianne Brandt
Harold Randolph	Carl E. Martin	Gustav A. Kerker
Minnie V. Vandever	Jennie Dutton	Walter J. Hall
Helen von Doenhoff	Conrad Ansoerge	Emma Juch
Karl Klindworth	Carl Baermann	Fritz Giese
Adeline Klahre	Emil Steger	Anton Seidl
Helen D. Campbell	Paul Kalisch	Max Leckner
Alfredo Barili	Louis Svecenski	Max Spicker
Wm. R. Chapman	Henry Holden Huss	Judith Graves
Otto Roth	Neally Stevens	Hermann Ebeling
Anna Carpenter	Dyas Flanagan	Anton Bruckner
W. L. Blumenschein	A. Victor Benham	Mary Howe
Leonard Labatt	Mr. and Mrs. Carl Hild	Attalie Claire
Albert Venino	Anthony Stankowitch	Mr. and Mrs. Lawton
Josef Rheinberger	Moria Rosenthal	Fritz Kreisler
Max Bendix	Victor Herbert	Madge Wickham
Helen von Doenhoff	Martin Roeder	Richard Burmeister
Adolf Jensen	Joachim Raff	W. J. Lavin
Hans Richter	Felix Mottl	Niels W. Gade
Margaret Reid	Augusta Ohrström	Hermann Levi
Emil Fischer	Mannie Kuskel	Edward Chadfield
Merrill Hopkinson, DD	Dr. F. Ziegfeld	James H. Howe
E. S. Bonelli		

THE Berlin "Boersen Courier" shows excellent judgment in casting doubt on the item published in the "Neue Musikzeitung," embodying a report from here to the effect that during a "stormy ovation" and the long continued applause at the last appearance of Max Alvary, at the Metropolitan Opera House in this city, Manager Stanton had the gas turned off to put an end to the demonstration. The credulity of the average European newspaper man on subjects pertaining to this country is as amusing as it is pitiful. For instance, the "Frankfurter Zeitung" soberly informs its readers that a vocalist, who is at present singing to the New York public, not only has silver and gold filling in her teeth, but diamonds also, and that the effect on the audience, particularly in passages which require a full exposure of the front teeth, is dazzling!

AN exchange prints the following foreign musical item:

They say that Mr. Strauss was the victim of an amusing misunderstanding recently. His band's performance had been encored even more than usual one afternoon, when it happened that the termination of one piece corresponded in point of time with a maternal spanking administered to a refractory young Viennese over the way. Mr. Strauss, misconceiving the origin of the applause, rose, bowed gracefully, waved his baton and gave the piece again. It is scarcely necessary in this connection to refer to the almost historical precedent in the case of Master Alexander McStinger, who, having loudly wept at his mother's nuptials with Captain Bunsby, R. N., was carried off into the churchyard, from which presently proceeded sounds, as Dickens says, resembling sharp applause, after which Alexander McStinger was discovered cooling himself upon a tombstone.

It might be well to state that the Mr. Strauss referred to is the Viennese gentleman whose dance rhythms have made his name famous, and not the little dancing master who nightly does the jumping jack act on a podium at the Madison Square Garden.

Mrs. Christine Nilsson's deafness is really the cause of her retirement from public life. The last time I listened to her she had much of her old time fire and some wonderful tones left, but wandered far from the key on account of her inability to hear. Most prima donnas can hear themselves very distinctly. It is their neighbors who pray for deafness. After all, the old age of a singer is not a very pleasant thing. How few have known when to go gracefully. Pauline Lucca is giving singing lessons and threatens to return to the scenes of her former triumphs. Gerster's voice is a thing of the past, and yet she will not see it. Only Patti is immortal, and laughs at time.

THE above is from our lively contemporary, "Truth," with whom we agree in some musical judgments, particularly with these references to the singers of renown, and we had hoped before concluding the reading of the paragraph that Patti would be included, for certainly to every musical person it must have been apparent that when Patti sang here last season her voice showed the natural decadence inevitable with every vocal organ. Patti is only an exception from the fact that she endured so much longer than the great majority of singers, but her time has also come.

THE London "Globe" says that a forgotten virtuoso has just departed in Carl Eulenstein, who attained to a short lived eminence more than sixty years ago, in the palmy days of Malibran and Pasta. Eulenstein's instrument was the modest toy known as the Jew's harp. But while most performers who are addicted to this vibratory organ are contented with one, he contrived to manipulate—if one may use such a term in this connection—no fewer than sixteen simultaneously, producing effects which attained to the volume of sound given out by a miniature orchestra. Being extensively patronized by the English aristocracy—whose devotion to legitimate musical art has always been so remarkable, from the days of Eulenstein to those of Mrs. Shaw—he achieved a brilliant but transient notoriety. Unluckily the permanence of his reputation depended solely on his dental system, which gradually gave way beneath the strain or strains of his single mouthed efforts. "The vibrations of the Jew's harps," so we read, "wore away the enamel of his teeth," and he was no longer able to produce the beautiful effects which had charmed the ears of his aristocratic patrons. Nothing daunted, however, by this disappointment, Eulenstein migrated to Bath, where he set up as a teacher of the guitar and concertina. It was a come down, no doubt, from sixteen Jew's harps to one guitar or one concertina; but dentistry was then in its infancy, and there was nothing else to be done. In the evening of his days Eulenstein returned to the Continent, where he lived in retirement in Günzburg, near Ulm, until his death, at the ripe age of eighty-eight years.

We desire to correct the "Globe" in the term it applies to that most classical instrument of which

Eulenstein seems to have been the master. It is properly called a jaws harp, for it is played between the jaws and against the teeth, the tongue of the instrument being set in vibration by an air current, of which the suction bellows is a modern imitation. Last century it was called jaws harp, and the Jews in olden and modern times never cultivated it. From the Pentateuch down to the last prophet there is no mention of such an instrument in the Old Testament, and it is not even referred to as one of the instruments used by the celebrated band that succeeded in blowing down the walls of Jericho.

Of course an instrument that is played with the use of sucked air instead of by air pressure could have little effect on such strong walls as that which surrounded Jericho; but we shall waive that point altogether and simply refer all students and embryonic virtuosi on the jaws harp to investigate old English prints, where they will find that the instrument was, up to a certain period, invariably called the jaws and not the Jew's harp. If it were really the Jew's harp might we not correctly conjecture that this is the instrument now said to be played in Heaven? Those who feel that their future will be spent there now have a chance to make cheap preparatory studies, unless they agree with us that the instrument should be termed a jaws harp.

AS announced in THE MUSICAL COURIER of May 21, the new concert agency of Gnevkow & Sternberg, Berlin, is now in full operation and will be known as the "New Berlin Concert Agency." The circular issued by the agency gives the names of many prominent musical artists already booked by them, and indicates that the Messrs. Gnevkow & Sternberg enjoy the confidence of the musical community and, as predicted in these columns, are sure to succeed in their enterprise. Among the artists controlled by the new agency we notice the singers Schroeder-Hanfstaengl, Anna Hildach, Sachse-Hofmeister, Wally Schauseil; the singers Eugen Hildach, Carl Perron, Anton Listermans. Dr. Carl Reinecke, Franz Rummel, Rappoldi and many other artists are also enrolled with this new agency, all of which indicates that the artists who are in demand in Germany and other Continental countries have had sufficient of the monopolistic evil of the Wolff agency in Berlin.

Many deserving artists, whose only crime was the aspiration to advance in their art and extend their usefulness, have been crushed out by the monopolistic force and unhealthy influence of the Wolff bureau, and the musical world of Germany should be congratulated upon the successful launching of the new concern.

WE have received the following communication from an Ohio musician and music teacher:

July 12, 1890.

Editors Musical Courier:

To me and presumably to others it has always been a source of surprise that your critics should find such extraordinary merit in the compositions of Mr. John Beck, of Cleveland, unquestionably an excellent musician, but not a musician or composer of such power as your articles and references would lead one to suppose. This is an *ex parte* statement and will not be worth much to an unprejudiced mind, but better evidence than can be given by me or by you is found in his own MSS. You are *partitur* readers and students of scores and need not absolutely listen to a composition to learn of its quality. Your mental ear can do all the necessary listening in course of a *partitur* study, and if you wish to see my statement verified take up a Beck composition and do the quiet, scholarly analyzing act and you will find many and many ideas cleverly expressed, but not one original thought and no invention. People living in the musical backwoods who have only certain models studied by them years ago to lead them; people who seldom hear great works performed under great auspices fail to get the stimulus, and naturally become subordinate to what they are proud to consider their revelation, or inspiration, which in the great majority of cases is not of much consequence.

No; while Mr. Beck is not one of our musicians of the "ready made" and "job lot" kind like Dana of Warren, or Wilson G. Smith, of gavot fame, whose compositions you also praise inordinately (I believe he is your Cleveland correspondent), although they are commonplace, as you must know—while Mr. Beck is not of that category—he does not possess the element of repose, the technical control of details in workmanship nor the poetic instinct of Brockhoven, and a *fortiori* cannot be classified with Brockhoven among the Ohio musical classes. He is sophomoric as compared, for instance, with a man like MacDowell. Rather ruggedly romantic in attempts, but not as scholarly in results as Chadwick. Bold and self assertive in a music teachers' symposium, and yet lacking in deliberative and analytic criticism as compared with a man like William Mason.

The fault I find with you is that you are—probably unconsciously—placing Beck on a level with these eminent men who have always lived and who continue to reside and move in an artistic atmosphere and whose culture is reflected in the work they do. Mr. Beck is a good, nay, an excellent composer, but not, as THE MUSICAL COURIER seems to desire us to believe, a gifted composer. I once more refer to his scores. They tell the story.

MIAMI MUSICUS.

"Miami Musicus" is correct in many things he says in his communication, but as we are, notwithstanding the fact that we are editors, merely human and

consequently apt to err, we believe that the suggestion made by "Miami Musicus" is not a bad one and do not fear that an examination of Beck's MSS. will confirm many of our criticisms. Has "Miami Musicus" gone through those MSS. himself?

THE "Sun" says that

In Karlsruhe, the official capital of the Grand Duchy of Baden, piano playing spread so as to excite a decided movement against it. First, the city passed a law fining anyone who played with the window open. That offered little help though to the house next door, and the next step was the formation of a bachelors' anti-musical society, sworn not to marry girls who played the piano. The society at last accounts numbered over 300, but the Karlsruhe girls had many of them taken to the fiddle and the French horn.

Karlsruhe is but following the example of Weimar and, we believe, Berlin also.

That it will be a law in New York some day we do not doubt—in fact, fervently hope so—for life during the heated term is rendered further unbearable by the banging of pianos, the majority untuned. What an existence it must be to reside in a big flat house the inhabitants of which are largely unmusical! The piano is, however, not the chief offender against the peace; the blatant cornet, the rasping fiddle, the cracked soprano, and last, but not least, the small boy whistling "Annie Rooney" with a drum obligato à la Bernstein—these be things that harrow men's ears in mid-summer and should be dealt with by the law rigorously.

THE London "Musical World" contains the following pertinent editorials:

It has been amusing, if in some ways saddening, to watch the delight with which some people have received the "news," first published in the veracious columns of the "Daily Telegraph," that Wagnerism was dying in Vienna. It will be remembered that a correspondent of our musically enlightened contemporary, which, as all know, is singularly free from partisanship in such matters, announced that Verdi's "Ernani" and "Trovatore" had been performed in Vienna for the benefit of those on whose palates the music of Wagner had begun to pall. Thereon was built a theory that the days of Wagner's supremacy were past; and we were told—this is from the "American Musician," which, as far as freedom from prejudice is concerned, is on a level with our daily contemporary—that "when the 'craze' expires there will arise a healthful and proper love of Wagner's works, whose presentation will not require the denunciation of all other music." The last writer of this somewhat ancient remark remains happily deaf to the challenge which has been thrown down whenever the charge is brought against those who love Wagner that they wish to exterminate all other music. Objectors have been asked again and again to prove the prevalence of such fanaticism; but no proof has as yet been adduced. That there are on the Wagnerian side thoughtless people whose enthusiasm suffers them sometimes to escape from the ordered ranks is true enough; but it is as unfair to consider these as fair types of the Wagner lovers as it would be to condemn all other music, simply because the "American Musician" and the "Daily Telegraph" like it. And, finally, experience shows us that those who talk with such apparently sweet reasonableness about the proper admiration of Wagner are just those who refuse to see the power and beauty of his latest and most characteristic works. * * *

The applause after the first movement of Liszt's "Dante" Symphony at the Richter Concert was very slight, and there were also some hisses. This, be it remembered, not from a conservative audience—such, for instance, as the Philharmonic—but from one which may safely be regarded as the most "advanced" audience the metropolis can afford. We regard this as a very healthy sign. Many causes have contributed to induce the unsophisticated amateur to bracket Wagner and Liszt together as heads and fronts of the advanced guard of the musical army. What for want of a better term may be called the "machinery" of their music has much in common. The harmony, orchestration, &c., of both men is in many respects similar. Both were children of the same epoch of upheaval; both were *littérateurs*—thinkers; and both will live in story on account of a friendship already memorable. The enemies of Wagner have not been slow to recognize the advantages of this connection. Relying on the inevitably ephemeral fame of Liszt, they have done their best to insist on the equal value of the two men's art work. We thank the Richter audience of Monday last for having in the plainest way disavowed its allegiance to the music of Liszt, and thus drawn attention to a fact which cannot be too much emphasized, viz., that while Wagner was a lion Liszt only wore a lion's skin.

Numberless times within the past decade has THE MUSICAL COURIER called attention to the utter fatuity of all reports and rumors regarding the decadence of Wagner's music, its growing unpopularity, and all such idle rubbish. Our unmusical contemporary named above has made itself the object of unceasing ridicule by its purblind policy of ignoring Wagner's greatness.

We perfectly agree with the "Musical World" in its remarks about thoughtless people who, espousing the Wagnerian cause, do not understand what they are disputing about.

Such adherents bring any cause, no matter how laudable, into disrepute.

Fanaticism and admiration are separated by a wide sea of common sense. The man who in cold blood, or for that matter, warm either, declares that Richard Wagner was the only composer who ever lived is on a par with the individual who asserts that the great Richard had no musical genius whatsoever.

They are both bores and should be suppressed.

If in the broad sense we have asserted that music

has no nationality, we may also cry out for catholicity of judgment as regards musical composition. As to Liszt's "Dante" symphony, one of his best orchestral works by the way, we agree with the summing up of the "Musical World."

Liszt was a masquerader in other men's thoughts, and despite his brilliancy, his effectiveness, he is artificial and his work is not built on enduring lines.

His obvious cleverness will not protect his compositions against the decay of time, but if old Father Time will only deign to listen to us, let the gnawing process begin with his tiresome piano music and let the symphonic works and the songs be reserved for the last. Oh, for a musical season without a Liszt rhapsody! What bliss!

MR. G. H. WILSON'S "The Musical Year Book of the United States," for the season of 1889-90 is at hand, making the seventh volume of Mr. Wilson's efforts.

It presents a record of all the music publicly performed in the United States during the past season and contains, among other indispensable data, some highly interesting tables, which we give below:

NEW COMPOSITIONS BY AMERICANS AND COMPOSERS RESIDENT IN AMERICA.

Composer.	Title.	Place of Performance.
Å. Bird.....	Two episodes for orchestra.....	Boston.
A. Foote.....	Suite for strings, No. 2, in D, op. 21.....	"
A. Foote.....	Sonata for P. F. and V. in G minor, op. 20.....	"
E. A. MacDowell.....	Symphonic poem, "Launcelot and Elaine," op. 25.....	"
G. W. Chadwick.....	Ballad, "Lovely Rosabelle".....	"
J. C. D. Parker.....	Cantata, "St. John".....	"
Templeton Strong.....	"The Knights and the Naiads".....	"
R. DeKoven.....	Comic opera, "Don Quixote".....	"
C. F. Dennée.....	Sonata for P. F. and V. in D minor.....	"
B. Cutter.....	P. F. trio in E flat, op. 22.....	"
S. G. Pratt.....	Soliloquy for orchestra.....	Chicago.
Schonfield.....	Air, gavot and muset.....	"
F. G. Gleason.....	Festival ode.....	"
C. A. E. Harris.....	Cantata, "Daniel Before the King".....	Montreal.
G. A. Kies.....	Cantata, "The Last Hymn".....	Norwich.
H. A. Clarke.....	Oratorio, "Jerusalem".....	Philadelphia.
J. Ch. Rietzel.....	March for orchestra.....	New York.
Chas. Kurth.....	Suite for sextet.....	"
Jules Jordan.....	Cantata, "A Night Service".....	Providence.
A. M. Foerster.....	P. F. trio, op. 29.....	Pittsburgh.
E. R. Kroeger.....	P. F. quartet in E minor.....	M. T. N. A.
G. Hillé.....	Concerto for violin, in C, op. 40.....	"
B. O. Klein.....	Concerto overture.....	"
J. H. Beck.....	Moorish serenade.....	"
H. H. Huss.....	Sanctus for voices and orchestra.....	"
W. Petzet.....	Overture, "Odysseus".....	"
H. H. Huss.....	Romance and Polonaise for violin, At Paris, American concert.	"

WORKS BY NATIVE AND RESIDENT AMERICAN COMPOSERS PERFORMED ABROAD.

Composer.	Title.	Place of Performance.
Arthur Bird.....	"Carnival Scene" for orchestra.....	At Königliche Hof Theatre, Allstadt, January, 1890.
Arthur Bird.....	Two episodes for orchestra.....	At Twenty-sixth Annual Meeting of Allgemeine Deutschen Musik Verein, Wiesbaden, June, 1889.
William Dyas.....	String quartet in C.....	At Twenty-sixth Annual Meeting of Allgemeine Deutschen Musik Verein, Wiesbaden, June, 1889.
E. A. MacDowell.....	Symphonic poems, "Hamlet and Ophelia".....	At Breslau, November, 1889.
E. A. MacDowell.....	Symphonic poems, "Hamlet and Ophelia".....	At Weimar.
E. A. MacDowell.....	Concerto for P. F. No. 1, in A minor.....	At Berlin, February 13, 1890. With orchestra (Mrs. Teresa Carreño, Pianist.)

MORE IMPORTANT NEW WORKS PERFORMED IN EUROPE AND THE UNITED STATES.

Ansorge, C. Symphony, No. 1, "Orpheus," New York, April 15.	
Benoit, P. Oratorio, "War," Amsterdam, December.	
Clarke, Dr. H. A. Oratorio, "Jerusalem," by Philadelphia chorus, Philadelphia, April 24.	
Corder, F. Cantata, "The Sword of Argantyr," Leeds, England, October 9.	
Cowen, F. H. Opera, "Thorgrim," by Carl Rosa Company, London, April 22.	
Cowen, F. H. Cantata, "Saint John's Eve," at Crystal Palace, London, December 14.	
Creser, Dr. Cantata, "The Sacrifice of Freia," Leeds, October 10.	
DeLange. Oratorio, "Moses," The Hague, November 27.	
Dvorák, A. Symphony in G, No. 4, Prague, March.	
Godard. Opera, "Dante," at Opéra Comique, Paris, May 13.	
Gleason, F. G. Festival ode, Chicago, December 9.	
Holmes, Mrs. A. Dramatic Symphony, "Lutece," Paris, June, 1889.	
Huber, H. Symphony in A, Basle, March.	
Joachim, J. Concerto for violin, No. 3, Berlin.	
Lalo, E. Concerto for piano, Lille.	
Lamond, F. Symphony in A, Glasgow, December.	
Mackenzie, Dr. A. C. Cantata, "The Dream of Jubal," Liverpool, February 5, 1890.	
Nessler, V. Opera, "The Rose of Strasburg," Munich, May 2.	

Parker, J. C. D. Cantata, "St. John," by Händel and Haydn Society, Boston, April 8.

Pfeiffer. Concerto for piano, at conservatory concert, Paris, April.

Puccini. Opera, "Edgar," Milan, Easter, 1889.

Reyer, E. Opera, "Salammbô," Brussels, February 10.

Rubinstein, A. Opera, "Gorusha," St. Petersburg, December 3.

Saint-Saëns, C. Opera, "Ascanio," at Grand Opéra, Paris, March 21.

Sinding, C. Symphony in D minor, Christiania, April.

Smoreglia. Opera, "The King's Bride," Vienna.

Spinelli. Opera, "Labilia," Rome, May.

Stanford, C. V. Ballad, "The Voyage of Maeldune," Leeds, October 11.

Stephens, C. E. Symphony in G minor, Birmingham, April.

Williams, C. Lee. Cantata, "Last Night at Bethany," at Gloucester (Three Choirs) Festival, September 4.

ARE CONDUCTORS SUPERFLUOUS?

IN an amusing semi-earnest article in the London "Musical Opinion and Music Trade Review," of June 1, entitled "Musical Impostors," the conductor Mr. Charles Lunn discusses musical conductors, their uses and abuses.

A footnote at the outset proclaims that the article in question was written partly in jest, but for a joke it is a serious one, and that Mr. Lunn, who is a well-known writer on musical topics, has investigated the matter seriously there can be very little doubt. He begins thus:

There is one advantage (or disadvantage) belonging to all things musical that does not exist in any other condition of life. Ignorant and conceited as people are, they pause before giving opinions as authoritative on anything else; but everybody claims unlimited license to dictate on musical matters, and to rule them—without experience, education or knowledge. Being so, I have ventured to deviate from my original plan and to write a paper on that arch impostor, the musical conductor.

I do not profess to believe all I deduce—in fact, I am open to conversion. But for my purpose I elect myself into the position of "counsel for the prosecution," and this is all the better as, so far as what is called "conducting" is concerned, I have had no experience, I have no knowledge and have had therein no education. (By the way, I never heard of a man being educated to conduct!) Being so, I claim a special qualification to speak to you on this matter, as I am anxious to stimulate debate and give those who have had experience and who have knowledge an opportunity for self defense. Thus my readers form the judge and jury; I represent the prosecution.

At the outset it is assumed that all are agreed to define a conductor as a man who describes forms in the air with a stick or wand, and who expects—nay, demands—all those before him who perform on any instrument to be subject and subordinate to him. He is the one man producing nothing musically, but claiming to produce all things. "The band and chorus are," says he, "the instrument on which I play." Is this claim true or is it false? Can a band and chorus do without him? Is the conductor only a self-elected acrobat who has cajoled a number of persons to believe in his assumed necessity? Is conducting the resort of those who have no speciality as instrumental or vocal performers? Is, in short, a conductor an ass in the lion's skin. I go to show that the conductor is a useless ex-crescence of quite modern growth; that he is worse—namely, a detriment and not an advantage—and that musical art would be considerably benefited by his removal.

Mr. Lunn then proceeds to quote copiously. We give but two extracts:

But before going further you may perhaps be interested to have the opinions of others in this matter. I will therefore give you what Lord Mount Edgumbe thought and also what the celebrated Dr. Burney thought. Writing on the Händel festival of 1834 the former says:

"The great difference, however, in the orchestra arose from the new system introduced in the conducting and leading of the band. * * * At all the former concerts in the Abbey Mr. Bates both played the organ and was sole conductor (manager). Mr. Cramer was the only leader. Now a different plan was adopted. Sir George Smart conducted, not playing himself, but beating time with a baton. This method was not introduced into this country until very lately. * * * On my first going there [abroad] I was exceedingly struck with this novel fashion, and thought the performers must be very bad musicians who could not keep in time without that noisy accompaniment. One necessary consequence of this foreign adoption was the change in the arrangement of the orchestra. Sir George Smart was placed at a desk nearly where the keys of the organ were before. The organist was hid by a screen. * * * In a band so managed the conductor is everything, the leader nobody, the first fiddle being as much under the control of the baton as the last. On this occasion therefore the leader, instead of being the most conspicuous person, was not visible. I sought in vain to find him, he being placed on one side, behind his desk, like all the inferior performers. Sir George Smart alone was conspicuous, and he was rendered more so by an opening left in the centre of the front seat, for no imaginable reason but to exhibit the conductor's back to all the auditors. In that central point formerly sat Mrs. Mara, the gap recalling her to the minds of those who remembered her there, and seemed to be left vacant because nobody was worthy to fill her seat. * * * There was, indeed, no one."

Then Lord Edgumbe takes the following extracts from Dr. Burney who wrote, by command of George III., an account of the Händel commemoration of 1784:

"Foreigners, particularly the French, must be much astonished at so numerous a band moving in such exact measure without the assistance of a coryphaeus to beat time, either with a roll of paper or a noisy baton or truncheon. Rousseau says that the more time is beaten the less it is kept; and it is certain that when the measure is broken the fury of the musical general or director increasing with the division and confusion of his troops, he becomes more violent and his strokes and gesticulations more violent in proportion to their disorder."

He later quotes Lord Mount Edgumbe as putting this pertinent question: "If perfection was attained by the old system, what more could be accomplished by the new?"

Mr. Lunn further argues:

Four people can play together in 1890 without a stick waver, but in 1784 547 people could keep together without this aid. Have we degenerated and are we lapsing back to infancy and leading strings? Or is the conductor a modern sinecure?

He also adduces theatre orchestras as an example of musicians who seldom look at their leader, and we have frequently heard members of the Symphony So-

ciety orchestra declare that they prefer not looking at Mr. Walter Damrosch's confusing beat, for, as one old Teuton naïvely said, "He always butts me out."

Again Mr. Lunn:

Like gravitates to like. Man is by nature a gregarious animal; in him the principle of attraction exists in much greater degree than the principle of repulsion. Few men wilfully make an enemy of another for the sake of making an experiment in mental physiology, although I must admit having sometimes done this myself for scientific purposes. But is not the very root and foundation of conducting based on a false premise—namely, that it is more natural for people to go isolated and in opposition and in antagonistic action than for them to go together? I remember, as a child, tending at church a stranger half my hymn book. He swayed, and, after a time, I swayed, but in a contrary direction. The book gyrated as a jackknife flies in a zigzag form, like a Gothic ornament. The man stared and ceased his pendulous motion, proving how natural it is to go together; and you all know the difficulty of getting a student to play three against two. But the greatest argument that can be advanced is the capacity of a regiment to march in step without a conductor or a band, for such a march is simply an *andante*. It may be advanced that if a number of people have the time given them of, say four beats, and then count up silently to forty or fifty in what they imagine similar time, they will arrive at the goal one before, another behind, and so on. This owing to difference of temperament. The fallacy of such argument is plain. It trusts to the spiritual or mental side of our nature alone, ignoring the duality of our being mind and matter, and we are dealing with a question of life shown in and through matter.

But more. A conductor relies on optics (or the science of sight), not on acoustics (or the science of hearing). Being so, he allows the periodic stimulus of rhythm to drop, or he ignores it. I was greatly struck some time ago by a chorus (reputed great) singing the three words, "We like sheep," exactly of equal power; and "We have turned every one to his own way," like an infant school learning the rudiments of reading, every syllable and every word equal in power—or, in other words absolute nonsense!

With the introduction of the baton the law of rhythm got lost and the age of strongly enforced rhythm by melodic form which gave birth to our Offenbachs and Sullivans arose. But deep seated and below all outer manifestations of gesture and of dance there is the eternal principle of rhythm in the human heart. The muscles of the heart are in repose during intervals twice as long as those of their action. One-third, beat; two-thirds, rest. This is the foundation, or base; a trinity or equilateral triangle, the principle of absolute balance! But the body through which this is outwardly manifested is made in two halves, and, as one side is always weaker than the other, there is in the manifestation of this the principle of one-two, one-two (accent non-accent, accent non-accent), and so on. Now, music is nothing more than the laws of number, weight or force, measure or duration, applied in sound. Well, you have two faculties—sight and hearing. Sight is typical of eternity—you see a number of words at once; you pronounce or hear words in succession—so hearing is typical of time. The moment, then, that music was made a thing to be watched by the eye, instead of felt by the measured force of the leader's bow by the ear, tameness or the absence of rhythm stepped in.

I believe that there are in "Don Giovanni" three pieces played simultaneously, each in a different time. A conductor could not possibly beat time to these only on the first note of the bar! This dismisses him for all the rest of each bar, but how does he recover himself?

It seems almost incredible that anybody in 1890 would devote themselves to the task of proving that conductors are useless. That they are in many cases is true. If time beaters were only required a huge metronome could be constructed and used, but then so could a mechanical piano supply the place of a pianist.

But what of interpretation? What of individual readings, of color, life, plasticity, in a word?

Mr. Lunn is, however, amusing and might be read with profit by several conductors whose names we will not mention.

—It is not generally known that the Carl Rosa Opera Troupe have in hand an English version of "Die Meistersinger." The projected cast is practically settled, but until the difficulty is overcome of reducing Wagner's complex score to the dimensions available to a traveling orchestra, we venture to believe that the directors will eventually come to the opinion of Carl Rosa himself, who some time before his death abandoned his pet idea of producing the work with Santley as "Hans Sachs."

—The death is announced at Genoa of Mrs. Cecilia Serle, a daughter of the original Vincent Novello. Mrs. Serle, who had attained the age of seventy-eight, some fifty or sixty years ago appeared on the stage. She, however, never attained the celebrity of her sister, the famous Clara Novello, and was chiefly relegated to minor parts. She married Mr. T. G. Serle, who, in accordance with the custom of the period, combined the varied functions of dramatist, actor and critic.

—In the Italian papers the controversy is still in active progress as to whether or not Verdi is engaged upon a new opera, entitled "Juliet and Romeo." "Il Trovatore" declared that he is, whereupon "Il Mondo Artistico" published a contradiction, saying that, although Verdi had at one time contemplated such a work, he had given up the idea in order not to interfere with Boito's new opera on the subject of "Nero." How Boito's "Nero," which had been talked of for something like ten years, but seems to be as far off production as ever, can possibly interfere in the slightest degree with an opera by Verdi on the subject of "Romeo and Juliet" is not at all clear. However "Il Trovatore" now, returns to the charge, and declares positively that Verdi is actively engaged upon "Juliet and Romeo," the names of the heroine and hero being transposed, as the principal interest is centred in Juliet. If the opera ever comes off, we can all wish it a more permanent place in the operatic repertory than "Otello."



THE RACONTEUR.

Were you in Detroit? If you were not you missed one of the crack meetings of the M. T. N. A. If the Philadelphia meeting touched low water mark last year, Detroit, by some law of reaction, rebounded violently in an opposite direction and in consequence we had a jolly time.

(No reference intended to Saturday morning, July 5, A. D., 1890 ! ! ? ! ***)

The session was a full one (excuse), and the weather was most propitious, doubtless one of Mr. Hahn's suggestions to the weather bureau.

He worked most energetically to make the meeting a success, and it was one. I remember meeting him in Philadelphia, in the lobby of the Academy of Music, during one of those discouraging Russian vapor bath days during the week of 1889.

"Awful! isn't it?" said Mr. Hahn.

I acquiesced perspiringly.

"Just you wait until you're in Detroit," he continued; "we will give you a great time."

I had it.

Detroit is a beautiful city and a hospitable one. The local clubs, swell and otherwise, vied with each other in extending hospitality to their visitors, and I hadn't landed at the Russell House five minutes before I discovered that the State House, or whatever you call it, was decorated and bore the lighted legend "Welcome, M. T. N. A.!"

This was also some of Hahn's work.

The Governor of Michigan, the Mayor of Detroit, and the bigwigs generally, were on deck, and speeches, dinners, receptions, suppers (even breakfasts after midnight) made the *Empty Nayers* wish that the Detroit meeting would be prolonged far into midsummer.

Constantin Sternberg was the life of the meeting, for in addition to his playing at the *matinée* and the decidedly active interest he took in the business meetings he contributed no little in giving pleasure by his inexhaustible fund of good stories, tricks and clever imitations at the keyboard.

His latest is a symphonic poem, "The Desert," which in pantomimic expressiveness would do justice to Delsarte himself.

Major Howes, of the Hallet & Davis Company, laid himself out to entertain his visitors at his suite in the Russell House, and royally well he acquitted himself of the task.

Every night after the concert the major could be found surrounded by a throng of friends, enjoying the good things their host uttered—and ordered.

Oh, Major, that bath tub!

Were its mysterious depths ever explored? Both Emil Liebling and August Hyllested, the Chicago pianists, assisted the Major to entertain.

Mr. Hyllested was accompanied by his bride, the prettiest girl in the convention, excepting Miss Howes.

There was much piano playing, as usual, and several pianists might have been left off the program for all the musical use they were.

But the program committee on the whole did its duty well, and we were only bored once or twice by amateurish performances.

Wolfram, the indefatigable, was, as usual, ubiquitous. He is a worker.

I thought Calixa Lavallée looked worn out. He needs a rest, so that he may buckle to for the big work in 1893.

What do you think of the scheme?

It means monumental labor on the part of numerous committees.

Just think of it. Perhaps four weeks of music of all nations.

Phew! What a job it will be to organize.

The faction fights were, as usual, furious, and certainly harmony did not reign at the last meeting Friday evening, July 4, 7 o'clock.

The lion and the lamb have never laid down together yet unless the former was on the outside of the latter. This occurred at about 7.15 the evening in question.

Somebody got left, but that's all right.

The final word has yet to be said.

Personally I am glad such a doughty man of affairs will be at the helm as Dr. Ziegfeld.

He knows it all, and is the right man in the right place.

Mrs. Constantin Sternberg and Miss Marie Egts, were both very much admired, the former for her vivacity, and the latter, a Cleveland pianist, for her poetic appearance.

Armin Doerner, of Cincinnati, is full of fun as a nut is full of meat. He is a man who will never grow old.

My old friend J. S. Van Cleve, the critic and talented *littérateur*, was also on hand, full of wise saws and witty sayings.

Of course Fanny Bloomfield-Zeisler was on deck. What would an M. T. N. A. meeting be without her?

Her essay on "Women Composers" brought down the house, as did her stunning playing of the F minor concerto of Chopin.

By the way, here is a ballade written by Albert F. Dean, of Chicago, after her performance of the same concerto with Mr. Nikisch:

BALLADE.

Dedicated to Madame Fanny Bloomfield-Zeisler.

With the pause and expectant hush which ensues

From the first full chord on the vibrating air,

My wits are away in their seven league shoes,

Like a fleet footed hare, forsaking their lair,

The tortoise-like body they swiftly repair

To their haunts across time and far away seas,

'Tis holiday time from old taskmaster Care

When Fanny awakens the slumbering keys.

To a workaday world, little time for adieu,

As they whisk me away from its wearying glare

Over crystalline waters to where the two blues—

The blue of the sea and the blue of the air—

Are blent in the distance, and farther, to where

Piping Pan flute and tabor weave fresh melodies,

And the greenwood resounds to Diana's mellow blare

When Fanny awakens the slumbering keys.

Anon, Alchemist Night distils diamond dew,

Which reflect amber gleams from the fiery flare,

In spicules of radiance which faintly suffuse

Mignon faces and figures, with undulant hair,

As they flit in the maze of the dance here and there,

To Sir Cricket, the fiddler, who's hid mid the trees,

And the resonant air fairly throbs everywhere,

When Fanny awakens the slumbering keys.

ENVOY.

Ah! Fanny, so canny, so radiant and rare,

In the pain of your silence I wake with a stare,

And mourn vanished visions my inner soul sees

When Fanny awakens the slumbering keys.

Blumenschein, of Dayton, grows better looking every year. Is he like old wine? How's that for a metaphor?

Johann Beck, the Beethoven of Cleveland, a rival of Mr. Robert Thallon, has recently taken unto himself a bride. Johann is as sturdy in body and mind as ever.

I missed Louis Maas and Karl Merz greatly. They were two good friends of the M. T. N. A.

The Thomas Orchestra boys were in great shape, although Wednesday morning, July 2, there were squalls.

Max Bendix, Kapp, Otto Oesterle and Nathan Franko were missing. They concluded that Cleveland was a better place to sleep in than on a boat. So they didn't turn up, Wednesday night until just before the concert.

But oh, my!

Personally, I would rather face a masked battery than Theodore Thomas when he is a little bit off in temper.

But I will give the "old man" great credit for his patience at the rehearsals. It is bad enough to rehearse MSS. music anyhow, but when the parts have to be corrected during a rehearsal, then the conductor's blood reaches boiling point.

I was amused at the manner in which Thomas called each composer up to the chair near his stand when their stuff was being played.

They reminded me for all the world of school boys, so meekly did they obey the autocrat of the baton.

Thomas is a phenomenal score reader. Never once did he

waver and his tempi seemed in every instance to please the various composers he interpreted.

The two most handsome men at the meeting were Siegmund Zeisler and E. A. MacDowell, the composer.

The former resembles mediæval portraits of the Christ, and the latter has as sunny a face as one can well imagine.

The Boston composer left hosts of admirers behind him.

He plays the piano like an artist, and how he composes! What a happy fellow he must be!

His confrère, Arthur Foote, also won universal admiration for his delicately wrought suite, songs and piano pieces.

Messrs. Jarvis and Zeckwer represented Philadelphia; the former, with what the Detroit "Free Press" called his "rugged face," gave the students of the piano some wholesome talk about modern pianistic tendencies.

He wasn't afraid to speak out his mind on the piano banging nuisance.

"Jim" Rogers, the Cleveland composer, was as genial as ever and fairly bubbled over with good spirits and jokes.

I did some discreet bubbling myself.

Mr. Derthick, of "chart" fame, was there, and made many conquests among the M. T. N. A. people by his good looks and amiability.

The Behr grand was universally admired, Brother Gittings, of Pittsburgh, being particularly enthusiastic over its many excellent points. Harry Williams, the Detroit agent for the "Behrs," is an excellent piano virtuoso, giving solos with his elbows which are immense (the solos, not the elbows).

Take it all in all the Detroit meeting will not be forgotten soon. There was more music, more fun and fewer headaches than at any other meeting of the M. T. N. A. Minneapolis in 1891.

That was a funny request of the late Mrs. Ernest D. Prentice, of Indianapolis, who had no further ceremony at her funeral last Wednesday but a brass band. The band in question didn't play "Come into the Garden, Maud," nor "McGinty" either, but it rendered with touching feeling "Empty is the Cradle."

I hear that Oscar Hammerstein, the owner of the Harlem Opera House, has made arrangements with Gustav Hinrichs, of the American Opera Company, for a season of opera in the vernacular beginning October 6. This is a move in the right direction. Mr. Hinrichs will bring over the same company he now has in Philadelphia.

I saw Emma Juch at the "Castles in the Air" the other night, and noticed with sadness that she is growing adipose. Perhaps it was a case of laugh and grow fat, for Hopper, Klein and Seabrooke were as funny as ever and Della Fox simply irresistible.

This pretty little girl is as light and as graceful as a Mendelssohn scherzo.

Yes, it is too true, Claribella, there were several people in Detroit who before they went to the rink concerts got their skates on.

Ask John Rietzel, of the Thomas Orchestra. He will tell you. I won't.

—There are rumors that Paderewski, the Polish pianist, and Ysaye, the Belgian violinist, will visit America this coming season.

—The national fête this year in Paris being at once the anniversary of the taking of the Bastille and the centenary of the Federation, the latter called for a special commemoration, which was duly carried out last Monday. The celebration was musical in character, the music being supplied by Massenet and interpreted by the Federation of the Musical Societies of France. The scene in the Cour du Louvre was picturesque and animated. The President and Mrs. Carnot were present.

—The death is announced at Barcelona of Francis Pedrell, who was born in Majorca in 1813, and who was originally a medical student. In 1836 he made his debut in Italy as a tenor in Bellini's "Norma," but at the age of thirty he lost his voice and became an opera conductor. He wrote four operas, one of which, entitled "El Trovador," was performed eleven years before Verdi's "Trovatore" saw the light. The deaths are also announced of Mr. Sieck, professor of harmony at the conservatoire of St. Petersburg and conductor of the Russian Musical Society, and also at Pultawa, in Russia, of Nicolas Christianovitch, who in 1876 published a volume of letters on Chopin, Schubert and Schumann. He is the brother of Alexandre Christianovich, author of a valuable volume on ancient Arabic music.

PERSONALS.

A RENT IN A VIOLA.—A Union-sq. violin dealer has had some misunderstanding with a violinist, now temporarily playing in Theodore Thomas' orchestra, Chicago, which culminated in an action at law that was tried in Judge Lachman's court last Friday. In the absence of the violinist, the dealer got judgment for \$112.50, the sum representing the rent due on a viola used by the player and reported to be worth \$5,000. The rent charged by the dealer was \$5 a week, or at the rate of about 5 per cent. a year—a very reasonable charge, provided the viola is worth \$5,000—which we doubt very much. The fictitious prices charged for stringed instruments, such as violas and others, make transactions in goods of that kind very dangerous. Unless a person is an infallible judge it is impossible for him to say whether such instruments are worth \$500, \$1,500, \$5,000, or any intermediate sum.

Persons acquainted with the methods of conducting this peculiar trade in old violins in London, Paris and New York, believe that many newspaper reports, controversies, disputes, &c., are invented for the sole purpose of advertising the instrument which is made the subject of the dispute, and the lawsuit in question has a similar aroma.

The violin dealer in question is a man of energy and is bent upon various business enterprises, and if he can sell that viola for \$5,000 we cannot blame him (provided it is worth the money), just as little as we could blame him for establishing a musical paper, which step, we understand, he has been discussing and contemplating. There is always room for a good musical paper.

A DEATH.—The sudden death is announced on Saturday of Mr. Theodore de Lajarte, composer of "Mlle. Penelope" and "M. Floridor" and some similarly light operas for Paris, and for the past fifteen years librarian at the Paris Opera. The deceased, who was sixty-nine, compiled a complete catalogue of the musical treasures of the Opera Library.

SANTLEY AS A COMPOSER.—Few people are aware that the popular baritone, Mr. Charles Santley, has occasionally in his hours of leisure attempted musical composition. He has, it is true, written a few songs, which are very little known, and an "Ave Maria," which was produced by Mr. Ambrose Austin on Good Friday, 1886. Mr. Santley has, however, during his sojourn at the Antipodes, recently composed a five part madrigal, which, we believe, is his second effort in this direction. It is written to the lines of Ben Jonson's "Slow, slow, fresh fount," and is for two trebles, alto, tenor and bass. It was composed last March in New Zealand, and is dedicated to the famous Bristol Orpheus Choir, over which Mr. Rootham presides.

THE BOHEMIAN VIOLINIST.—Franz Ondricek, the famous violinist, who has been making a long and very successful tour through Poland, Roumania, Servia, Turkey, the Caucasus and Russia, has returned home. Next season he will travel through Austria, Germany and Sweden, and in the autumn of 1891 he will, like all other great artists, pay a visit to America.

FACCIO'S FATAL ILLNESS.—The news concerning poor Faccio unfortunately precludes all hope of his recovery. His schoolfellow and friend Boito, who has hardly left his side since his seizure, now writes that "all hope of cure is at an end, and the malady slowly follows its fatal course."

THE NEW TENOR.—The most recently discovered Wagner tenor is named Heinrich Zeller. He was formerly a simple school teacher at Landsberg, in Silesia, but his heroic tenor voice, which is said to be of wondrous beauty, was discovered and trained, with the artistic result that he created a perfect furore at his recent debut as "Tannhäuser" at the Weimar Court Opera House, under that young and enthusiastic conductor, Richard Strauss. Zeller is praised also for his highly artistic conception, his great histrionic talent, and his clear pronunciation. It is confidently predicted that he will in a short time become one of the greatest of living Wagner singers.

IN TOWN.—Constantin Sternberg, the pianist, was in the city last week, and visited Brighton Beach and Anton Seidl. He is interested in a new conservatory in Philadelphia.

EMIL LIEBLING SAILS.—Emil Liebling, the Chicago pianist, sailed July 12 on the Fulda for Germany. He may play in Berlin.

BOITO AT PARMA.—Arrigo Boito, the Italian composer and poet, has been appointed director of the conservatory of Parma. Verdi recommended him for the place long ago, but Boito retired in favor of his friend Faccio.

GUSTAV HINRICHS' NEW OPERA.—Gustav Hinrichs will produce a new romantic grand opera entitled "Ontiora," founded on an American theme, July 28, at the Grand Opera House, Philadelphia.

ANTON RUBINSTEIN'S MOVEMENTS.—Rubinstein left St. Petersburg in the third week of June and attended the Passion play at Ober-Ammergau, whence he left for Badenweiler, in the Black Forest, to meet his publisher, Bartholf Senff, of Leipzig, who is sojourning there at present. Ru-

binstein is enjoying excellent health and is in the best of spirits.

GEORGE LIEBLING WILL BE HEARD IN MANY CONCERTS.—After a seven months' concert tour with Mierzwinski, George Liebling has returned to Berlin, and has made arrangements to give concerts in all the larger summer resorts of Germany, Austria and Switzerland. Nikita, the soprano, will accompany him.

ENGAGED FOR HOME CONCERTS.—Otto Hegner, it appears, will remain in Europe next season and give concerts and recitals, chiefly in Germany.

FOR AMERICAN COMPOSERS.—Mr. Rudolph Aronson cabled last Wednesday to the Casino that he would purchase and publish the best march by an American composer to be submitted within two weeks. All marches submitted will be carefully considered by a committee of three. The successful piece will be performed on the roof garden one night of the week beginning July 21, and the composer will also have the privilege of conducting the band. All this news is from the New York "Herald."

A JOACHIM STORY.—Joachim, of violin renown, had been playing at a concert in Manchester. After it was all over he was walking up and down the railway platform enjoying a good cigar and the consciousness that he had never played better in his life. The cheers of his audience still rang in his ears, and he was full of pleasurable self satisfaction. A respectable navvy, dressed in his Sunday best, kept passing and repassing and gazing intently at the great master. Presently he came up to Joachim and asked for a light. This the musician gave him. Having lit his pipe, he looked Joachim full in the face, and then, tapping him with emphasis on the shoulder, he said: "But Paganini was the man!"

Joachim says he never felt so small in his life.

ANOTHER.—A new tenor has been found in Germany, at the village of Fischen, named Kautor, possessing all the attributes of a great singer, including the high C. He will be carefully educated by his discoverer, an impresario.

LUIGI ARDITI NO LONGER A YOUNGSTER.—This is Luigi Arditi's natal day and we congratulate him on entering his sixty-sixth year. He has had more than the average amount of fun that falls to the lot of human beings and he appears to have many years of activity ahead of him, although he is no longer a youngster. He has never been guilty of any serious offense against the art of music, except in the instance of a testimonial which he gave to a maker of the lowest grade of pianos, which he pronounced "noble instruments and worthy of all praise," when as a musician, he must have known that there was nothing noble about them and that they could not be praised except by dealers who were getting them for less than they could buy any other low grade pianos.

Latest from St. Petersburg.

ON May 31 (O. S.)—that is June 12—in the Palace Theatre of the Grand Duchess Catherine, in St. Petersburg, the pupils who have this year completed their studies as finished artists at the St. Petersburg Conservatory gave their last conservatory performance.

Two of these were composers; but composers, like poets, are born, not made; and I suppose such poor stuff, despite the finished workmanship offered in their two cantatas, has never been penned before—in fact, one could wonder that Rubinstein, as director, would allow such to be performed.

The honors of the day fell to a young Englishman, born in Russia, and now naturalized, Mr. Holliday, a mere lad of eighteen, who gave a magnificent rendering of Liszt's E flat concerto. He is a pupil of Rubinstein's, and has learned much from his master, and there is little doubt but that his fame will speedily become a European one. He has won the piano presented by the firm of Schroeder yearly to the best piano pupil in the conservatory. This is promising—a young Englishman taking first honors in a Russian conservatory, and that the far famed St. Petersburg one, directed by Rubinstein.

This concert closes the musical season here, so far as the town is concerned, but in the suburbs we have at least half a dozen excellent orchestras playing in the various grand ducal parks and pleasure resorts, while French and Italian opera are given nightly at the arcadian theatres situated on the wooded islands of the Neva; so that with all this music, the exquisite white nights, the nightingales, and the lilacs still blossoming here, life is a very beautiful thing for us just now, and especially grateful after the long months of snowy winter.

Rubinstein goes on June 15 to Ober-Ammergau, in order to witness the Passion Play, which for him has a special interest, owing to the resemblance between it and his pet idea of sacred opera; after which he will travel a little about Europe, returning in time for August 10 (22), when the examination for the international scholarship offered by him will take place.

ALEX. MCARTHUR.

—Edward Scoville, the tenor, has been engaged for the Lyric Theatre, London.

Professional Cards.**METROPOLITAN
CONSERVATORY OF MUSIC,**
21 East 14th Street, New York.

The Most Select Musical School in the United States.

EXCEPTIONAL ADVANTAGES: Voice, Piano-forte, Organ, Violin, Harmony and the Languages. Successful Musicians and eminent Teachers comprise the Faculty—all actually employed at the Conservatory. Prominent among them are:

DUDLEY RUCK,
ALBERT R. PARSONS,
Director of Piano-forte
Department,
HARRY ROWE SHELLEY,
SILAS G. PRATT,
PAOLO GIORZA,
CLIFFORD A. SCHMIDT,
CHAS. ROBERTS, JR.,
L. A. RUSSELL,
ETELKA UTASSI,

Applicants without musical talent not accepted.

Send for Circular.

H. W. GREENE, General Manager.
C. B. HAWLEY, Musical Director.

CHICAGO COLLEGE.

VOCAL AND INSTRUMENTAL ART,
Weber Music Hall, Chicago, Ill. Catalogues
mailed free on application.
ALBERT E. RUFF, Director.MRS. CARL ALVES,
Alto, open for Concert Engagements.
Address 1146 Park Avenue.MR. CARL HILD,
Solo Violinist, and Mrs. CARL HILD, Accompanist,
are open for engagements. Address care of THE
MUSICAL COURIER, 25 E. 14th Street.MRS. HELEN AMES.
Soprano Oratorio and Concert. For terms and
dates address 161 West Forty-ninth Street, or HENRY
WOLFSON, 331 East Fourteenth Street, New York.MISS MARIE G. LUKSCH.
Lessons in Voice Culture, Concert and Operatic
Singing. Apply from 2 to 3 P. M., 26 West Forty-
third Street.CHARLES PALM,
Violinist,
53 St. Mark's Place, New York.MME. FRIDA DE GEBELE ASH-
FORTH,
Vocal Instruction,
135 East 18th Street, New York.A. FARINI'S
Musical Studio—Vocal, No. 52 Lexington Avenue.
Specialty: Opera, Concert Stage, Oratorio and Church.
Reception hours from 1 to 6 P. M.JAS. G. HUNEKER,
Professor of Piano at the National Conservatory,
will accept private pupils in Piano playing. Modern
methods taught. Address, care of this office.MRS. W. H. SHERWOOD,
For Summer Piano Lessons,
Address at her residence,
288 Newbury Street, Boston, Mass.ADOLF GLOSE,
Concert Pianist and Teacher of the Piano,
Address care of Wm. A. Pond & Co.,
25 Union Square, New York.J. F. VON DER HEIDE,
Voice, Piano and Theory of Music,
Address STEINWAY HALL, New York.MR. PIERRE DOUILLET,
Concert Pianist and Teacher,
Address 114 East 81st St., New York.MR. AD. M. FOERSTER,
Voice Culture, Piano, and Theory of Music,
Pittsburgh, Pa.MAX TREUMANN,
Baritone, Concert, Oratorio and Opera. Vocal Cul-
ture. 105 East 82d St., New York.ALBERT MORRIS BAGBY,
Piano Instruction,
Steinway Hall, New York.MME. L. CAPPANI,
Vocal Culture, 217 Second Avenue, New York.ACHILLE ERRANI,
Vocal Teacher,
118 East 26th Street, New York.MME. MURIO-CELLI,
Vocal Instruction,
No. 18 Irving Place.CARL ALVES,
Vocal Instructor,
1146 Park Ave., near 91st St., New York.MR. WILLIAM COURTNEY,
Concert Oratorio and Vocal Instruction,
Address 27 Union Square, New York.AMERICAN CONSERVATORY OF
MUSIC,
Weber Music Hall, Chicago, Ill. Catalogue mailed
free on application.

JOHN J. HATTSTADT, Director

MICHAEL BANNER,
Violinist. Open for Engagements,
225 East 81st Street, New York.MR. VICTOR HERBERT,
Violoncello Virtuoso,
Will accept engagements for Concerts and Solo
work—also a limited number of Pupils.
Address 212 East 14th Street.THEODORE PEET,
Piano and Theory,
Specialty made of the modern simplified and con-
densed technique as used in Berlin and Vienna.
345 Fifth Avenue.**E. P. CARPENTER COMPANY,**
Brattleboro, Vt., U. S. A.,
MANUFACTURERS OF
THE HIGHEST GRADE
—OF—
REED ORGANS.Send for Catalogue and Cuts of Two New
and Taking Styles.

The Trade cordially invited to visit our Factory.

SEVEN HOURS' RIDE FROM NEW YORK.

**The
EVERETT
PIANO.**UNEXCELLED IN
Power and Singing Quality of Tone,
Precision and Delicacy of Touch,
And Every Quality Requisite in a**FIRST CLASS PIANO**For Catalogue and Territory address
THE JOHN CHURCH CO.,
General Factors - - - CINCINNATI, O.**THE VIRGIL PRACTICE
CLAVIER.**

A Silent Teaching

AND

PRACTICE PIANO.

PORTABLE, INEXPENSIVE, DURABLE.

Secures far more rapid progress in the training of
fingers and in the study and memorizing of pieces
than is possible by any other means. Saves pianos,
spares the nerves of the player, stops the dreadful
annoyance of "Piano Drumming," and pre-
serves the freshness and beauty of music.The piano is a musical instrument and not a prac-
tice machine. All practice, including the learning
of pieces, should be done on the Practice Clavier
and the piano saved for the finished musical per-
formance.Correspondence solicited with Teachers and
schools.
Descriptive Circulars sent free on application.

Address

THE VIRGIL PRACTICE CLAVIER CO
12 East 17th Street, New York City.**WESER BROS.,**

MANUFACTURERS OF

PIANOS.

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.

Washburn**Guitars,****Mandolins****ARE
RECOMMENDED**By all the leading artists as the
best in the world.**and****Zithers**Our capacity is taxed to the
utmost in filling the orders we re-
ceive for these popular instruments.If you have not received our new cata-
logue and souvenir (a unique thing in its way)
we will be pleased to mail it to you.**P. PABST, LEIPSIC,**
GERMANY.**Wholesale Music Dealer.**

ORDERS EXECUTED AT LOWEST PRICES.

CATALOGUES SENT FREE ON APPLICATION.

ZEITTER & WINKELMANN,
→ **PIANOS,** ←
BRAUNSHWEIG, GERMANY,
Uprights and Grands.AMERICAN SYSTEM OF CONSTRU-
TION CHEAP PRICES AND
BEST WORKMANSHIP.**KROEGER
PIANOS.****KROEGER & SONS,**
Manufacturers,
FACTORY AND WAREHOUSES:Cor. 21st St. and 2d Avenue,
NEW YORK.

ESTABLISHED 1867.

CHICAGO MUSICAL COLLEGE

Central Music Hall,

CHICAGO, ILL.

Dr. F. ZIEGFELD, President.

Our Catalogue, giving terms of tuition and con-
taining a musical lexicon, abridged History of Music
and other valuable information, will be sent FREE on
application.**NEW ENGLAND
CONSERVATORY**Thorough instruction under ablest Masters in
MUSIC, FINE ARTS, ELOCUTION, LITER-
ATURE, LANGUAGES, PHYSICAL CUL-
TURE AND TUNING. Tuition, \$5 to \$25 per term.
Board and Room, including Steam Heat and Electric
Light, \$5 to \$7.50 per week. For Illustrated Calendar,
giving full information, address

E. TOURJEE, Director, Franklin Sq., BOSTON

THE J. M. ARMSTRONG COMPANY,
Music Typographers and Printers,
710 Sansom Street,
Philadelphia, Penna.
FRANK L. ARMSTRONG, Manager.**Mme. DESIRÉE ARTÔT-DE PADILLA,**
Begs to announce that her address is
64 RUE JAUFFRAY, PARIS, FRANCE,
And that she is prepared to receive pupils
professional and amateur.**CHASE
BROTHERS'
PIANOS**

WITH THE

CHASE PATENT SOUNDING BOARDS

Are Unrivalled for Pure Quality of Tone.

Catalogues and Price to the Trade Furnished on
Application.FACTORY, 61, 63, 65, 67, 69, 71 FRONT ST.
OFFICE AND SALESROOM, 92 MONROE ST.,
GRAND RAPIDS, MICH.**Speyer & Guernsey's
Cyclopædia of**
THE MANUFACTURES AND PRODUCTS
OF THE UNITED STATES;
comprises Every Article made in this
Country—Indexed and Classified—and
under each article the names and addresses
of
THE BEST MANUFACTURERS.
(Complete in One Royal Octavo Vol. of over 1300 pp.)
Price in Gilt '66 in Morocco '68 in Flexible Leather '10.
INDISPENSABLE
to Buyers of Articles in all lines and
invaluable as a Statistical work.
Orders received at office of this Paper.**Miss GEORGINE SCHUMANN,**
PIANO AND HARMONY.
Following the Principles of Dr. Hans von Bülow.
19 East 16th Street, New York.**PROF. E. S. BONELLI,**
OF SAN FRANCISCO,Will be in this city June 1, when he will be pre-
pared to perform his operation on the accessory
slips of tendons of the ring finger, insuring greater
freedom in piano playing. The operation is pain-
less and scarless.

Paganini's Sepulchre in the Sea.

(From Guy de Maupassant's "Afloat.")

ON nearing the island of Saint Honorat we pass a naked rock, red and bristling like a porcupine, so rugged, so armed with teeth, points and claws as to be well nigh impossible of access, and one must advance with precaution, placing one's foot in the hollows between the tusks. It is called Saint Ferréol. A little earth, come from no one knows where, has accumulated in the holes and crevices of the rock, and lilies grow in it, and beautiful blue irises, from seeds which seem to have fallen from heaven. It is on this strange reef in the open sea that, for five years, lay buried and unknown the body of Paganini. The adventure is worthy of the artist whose queer character, at once genial and weird, gave him the reputation of being possessed by the devil, and who, with his odd appearance in body and face, his marvelous talent and excessive emaciation, has become an almost legendary being, a sort of Hoffmannesque phantasm.

As he was on his way home to Genoa, accompanied by his son, who alone could hear him now, so weak had his voice become, he died at Nice, of cholera, on May 27, 1840. The son at once took the body of his father on board a ship and set sail for Italy. But the Genoese clergy refused to give burial to the demoniac. The court of Rome was consulted, but dared not grant the authorization. The body was, however, about to be disembarked when the municipality made opposition, under the pretext that the artist had died of cholera. Genoa was at that time ravaged by an epidemic of that disease, and it was argued that the presence of this new corpse might possibly aggravate the evil.

Paganini's son then returned to Marseilles, where entrance to the port was refused him for the same reasons. He then went on to Cannes, where he could not penetrate either. He therefore remained at sea, and the waves rocked the corpse of the fantastic artist, everywhere repelled by men. He no longer knew what to do, where to go, or which spot to lay the dead body so sacred to him, when he espied the naked rock of Saint Ferréol in the billows. It was only in 1845 that he went back with two of his friends to take up the remains of his father and transfer them to Genoa to the Villa Gajona. Would one not have preferred that the extraordinary violinist should have remained at rest upon the bristling reef, cradled by the song of the waves as they break on the torn and craggy rock?

Utica Conservatory of Music.

UTICA, N. Y., July 10, 1890.

Editors Musical Courier:

WE would respectfully call your attention to this opportunity for the poor but gifted youth of Central New York. On August 25, 1890, at 3 P. M., the third semi-annual competition for a \$100 tuition certificate will be held at the Utica (N. Y.) Conservatory of Music.

Competitors must be below sixteen years of age and able to read music and play an instrument or sing. Names of competitors must be received before August 10, 1890.

Very respectfully, LOUIS LOMBARD, Director.

Mr. Keister Sees Snakes.

EVERTON, Cal., July 13.

PAUL KEISTER, a local musician, reports an exciting and novel experience with a pair of rattlesnakes in the Sonoma Mountains. Keister's services as violinist are in demand in the country districts where old-fashioned parties are given. On Saturday evening he played at a farm house back of Yulupa Mountain. He slept at the farm house, and started in the morning for his home, 5 miles away.

The trail leads through a deep canyon. At one point the path winds around a sharp and narrow spur of the mountain. Keister had reached this point when his attention was attracted by the warning clatter of a rattlesnake. When he saw a formidable rattler in his path he took to his heels. A few feet further along still another rattler rose up before him.

There wasn't sufficient room to pass the snakes without running the risk of being bitten, and the frightened musician backed up against the ledge and eyed the advancing reptiles. Escape was impossible. It suddenly occurred to him that in India magicians charm serpents with music, and pulling out his violin he began desperately to play.

The music had the desired effect. The snakes gradually uncoiled, and stretching themselves out in the path glided slowly toward the player. This movement of the snakes was anything but pleasant to Paul Keister, who kept sawing away at his fiddle, trying to devise, meanwhile, a scheme for escaping.

Closer and closer came the snakes, and faster and faster flew the bow over the strings as Keister's nerves quivered and shook. At last the snakes reached a point within 2 feet of the terrified fiddler, and, winding themselves up, they lifted their heads closely together and fixed their shining eyes on the musician.

Keister's nerves were now utterly uncontrollable. With

a yell he grabbed his fiddle by the neck and brought it down with crushing force on the heads of the snakes. The blow stunned the reptiles, and Keister kept hammering away until they were dead. He broke his beloved violin into splinters, but he saved his life. The snakes measured 6 and 7 feet respectively. One carried ten rattles and the other seven.

FOREIGN NOTES.

—The Opera in Cairo has received a \$20,000 Government subvention.

—A conservatory of music is to be established on the island of Malta.

—Chabrier's opera "Gwendoline" is announced for the fall season at Munich.

—Clotilde Kleeberg has been giving concerts in London that were well attended.

—Pierre Adam, solo viola player of the Paris Conservatory orchestra, is dead, aged seventy.

—Arthur Nikisch gets a splendid notice in the Vienna "Musikalisches Wochenblatt" of June 26.

—"Lohengrin" was recently produced under the most enthusiastic auspices at Bilbao, Spain. How's that?

—Richard von Perger, of Vienna, has succeeded to the position recently occupied by Gernsheim at Rotterdam.

—The popular vocalist Miss Alice Barbi has been nominated Chamber Music Singer to the Empress of Austria.

—Mrs. Osgood is now upon a non-professional visit to London. She will, however, return to America very shortly.

—Emil Sauer has received the appointment as chief piano instructor at the Royal Conservatory of Music, Dresden.

—The French translation of Bendetto Marcello's "Teatro alla Moda" has just been issued by Fischbacher, of Paris.

—Young Mr. Lloyd, who previously studied as a pianist under Mrs. Schumann, is now under Mr. Fred Walker as a tenor vocalist.

—An operette by Pauline Viardot-Garcia, entitled "The Last Magician" (text by Turgeneff), has made a happy hit in Paris.

—Mrs. Wanda Miller, a vocalist who some years ago was highly popular in Italy, died last week. She was a daughter of the Polish basso Ladislas Miller.

—Under the direction of Servais, Wagner's "Siegfried" is to be produced for the first time in the French language at the Théâtre de la Monnaie, Brussels.

—The harp still survives, as is seen in the recent publication of twelve exercises for the harp by Charles Oberthür (Brussels, L. Bertram). This is Oberthür's opus 322.

—Dr. Hugo Riemann will resign his position in the conservatory at Sondershausen in October, as he has accepted an important post at Freudenberg's Conservatory at Wiesbaden.

—The City Council of Lyons, France, which controls the theatrical affairs of the city, has made it a condition with the manager of the opera house to produce "Lohengrin."

—Brahms' "Requiem" and Dr. Parry's "St. Cecilia's Day" will be performed on December 16 by the Bach Choir, and two cantatas and an eight part motet by Bach on February 10.

—"Siegfried" and the "Götterdämmerung" are to follow "Rheingold" and the "Walküre" at the National Opera House in Buda-Pesth, the operas being sung in the Hungarian language.

—It is reported that the American actress Lilian Russell has been engaged to play the chief part in Messrs. Sims and Jacobi's new comic opera, "The Queen of Spain," at the London Avenue next February.

—For the forthcoming season at Cologne the operas chosen are Goldmark's "Queen of Sheba," Humperdink's "Bronze Horse," Chabrier's "Roi Malgre Lui," and Rheinthal's "Käthe von Heilbronn."

—Another prima donna is said to have left her diamonds in a cab. The news has not created much sensation for vocalists are proverbially careless. Mrs. Tavery has, it is hoped, by this time recovered her property, which included a pair of earrings given her by the late King of Bavaria.

—Ernest Reyer, after his success with "Salammbo," was not long idly enjoying his laurels, but went to work on a new musico-dramatic creation, entitled "Omphela,"

which is to be brought out at the next season of the Brussels Monnaie Theatre. Eduard Lalo, the composer of "Le Roi d'Ys," has also just finished a new opera, entitled "The Sorceress," which is to be brought out at Paris next fall.

—An international military band tournament is taking place at Antwerp. It began July 6, and will continue until September 14, and the sum total of prizes amounts to \$1,000, which will not permit American or Polynesian bands to participate.

—A movement is on foot for a general reduction of the salaries of leading vocalists in all the subsidized opera houses of Italy, as it is claimed at the present rate of pay the successful carrying on of opera is impossible. A reduction of this sort would give a chance to the smaller artists.

—An interesting relic of Beethoven has just been presented by the Emperor of Germany to the "Beethoven House" at Bonn—the four ear trumpets which were made by the court instrument maker Maelzel for the great master in the year 1814. They still possess the identical silk ribbons which Beethoven used to fasten them with.

—Two operas have been accepted for production at the Milan Scala this winter—that is to say, a new work not yet named by Mr. Carlos Gomez, and a three act opera, entitled "Lionella," by Mr. Spiro Samara. Faccio's successor as conductor of the orchestra at the Scala has, by the way, now definitely been appointed. Mr. Magnoni has secured the post.

—An Australian newspaper of May 27 speaks of the great success achieved by the Hallé party in Melbourne, Sir Charles playing the "Pastoral" sonata and other things, and Lady Hallé Raff's cavatina and Handel's violin sonata in A. On the following evening Sir Charles was to play the "Moonlight" and Lady Hallé Spohr's "Dramatic" concerto, while the two were to introduce Brahms' duet sonata, op. 100, for the first time in Australia.

—The veteran dramatic soprano, Mrs. Materna, is about to retire from the operatic stage. She will, it is understood, give a series of performances of her principal rôles in the Wagnerian repertory at the Imperial Opera, Vienna, during the winter, and will afterward quit the scene. It is possible she will follow the example of another famous vocalist, Mrs. Mallinger, who has just accepted the post of professor of singing at the conservatoire at Prague.

—Two new operas will be available directly an impresario arises in London wanting such things. One is by Scharwenka, the well-known pianist and composer, and it is founded upon the history of a king of the Goths, and is entitled "Masawintha." The other is by Rubinstein, and is entitled "The Unhappy Ones." The scene is laid at the end of the twelfth century, the libretto being based upon the love misadventures of a Russian prince of the period.

Xaver Scharwenka.

WITH pleasure we present our readers this week with an excellent likeness of the celebrated pianist and composer, Xaver Scharwenka, of Berlin.

A strong musical individuality, Scharwenka has ever sought to tread a path of his own making, regardless of conventionalities, and he certainly has become a force in matters musical, not only in Berlin but throughout Europe.

As a pianist Scharwenka ranks very high; the boldness, dash, brilliancy and sureness of his playing, combined with a highly musical and poetic interpretation, make him a most fascinating virtuoso among virtuosos. Scharwenka as a composer ranks very high among contemporary composers. His first concerto in B flat minor called forth from the late Franz Liszt the warmest praise.

It is a work that has taken a permanent place in the literature of the piano.

Scharwenka has composed numerous minor pieces for the piano, and has just finished a grand opera which will probably be heard during the coming season. If Xaver Scharwenka ever comes to this country, he would be sure of a warm welcome from his numerous admirers, for his name has become a household word.

—Mr. Rotoli, the well-known Boston singing master, and his family are at Marion, Mass., for the summer.

—Mr. Wm. C. Rehm, the pianist, accompanied by his pupil, Mr. J. G. Evans, of Atlanta, paid THE MUSICAL COURIER a visit last Monday. Mr. Rehm is as yet undecided as to his movements in the fall. He is in receipt of several flattering offers from Atlanta, and also several Northern cities.

—We congratulate the Milton (Fla.) "Clarion" upon the force and power of the following short editorial:

The church here must and will have an organ soon.

Why not? All that is needed is a sum of money sufficient to pay for an organ, and as the church there must have it the money will be forthcoming and the church will then have it—that is the organ.

WAGNER'S LIFE AND WORKS.

"Tristan and Isolde."

GUSTAV KOBBE.*

(Continued.)

OVER this there hovers (p. 85, l. 7, b. 1, &c.) a dulcet, seductive strain, the MOTIVE OF THE LOVE CALL:



which is developed, after we have heard a variant of the Isolde Motive familiar from the first act (p. 86, l. 2, b. 3, &c.) into the rapturous measures of the MOTIVE OF ECSTASY:



These phrases having been repeated in the following order—Love Call, Isolde Motive, Motive of Ecstasy and Love Call—the curtain rises.

The scene of this act is the garden into which *Isolde's* apartment opens. It is a lovely summer night. Upon the steps leading to *Isolde's* apartment stands *Brangäne* looking in the direction from which hunting horns are heard. Against the open door of *Isolde's* apartment is a burning torch. The first episode of the act is one of those exquisite tone paintings in the creation of which Wagner is supreme. The notes of the hunting horns become more distant. *Isolde* enters from her apartment into the garden. She asks *Brangäne* if she cannot now signal for *Tristan*. *Brangäne* answers that the hunt is still within hearing. *Isolde* chides her—is it not some lovely, prattling spring she hears? The music is deliciously idyllic—conjuring up a dream picture of a sylvan spring night bathed in lustrous moonlight. *Brangäne* warns *Isolde* against *Melot*; but *Isolde* laughs at her fears. In vain *Brangäne* entreats her mistress not to signal for *Tristan*. The seductive measures of the Love Call and of the Motive of Ecstasy tell throughout this scene of the yearning in *Isolde's* breast. When *Brangäne* informs *Isolde* that she substituted the love potion for the death draught, *Isolde* scorns the suggestion that her guilty love for *Tristan* is the result of her quaffing the potion. This simply intensified the passion already in her breast. She proclaims this in the rapturous phrases of the Isolde Motive (1 B); and then, when she declares her fate to be in the hands of the goddess of love, there are heard the tender accents of the LOVE MOTIVE:



In vain *Brangäne* warns once more against treachery. The Love Motive rises with ever increasing passion until *Isolde's* emotional exaltation finds expression in the Motive of Ecstasy as she bids *Brangäne* hie to the lookout and proclaims that she will give

Tristan the signal by extinguishing the torch though in doing so she were to extinguish the light of her life itself.

The Motive of the Love Call ringing out triumphantly accompanies her act, and dies away into the Motive of Impatience as she gazes down a bosky avenue through which she seems to expect *Tristan* to come to her. Then the Motive of Ecstasy and *Isolde's* rapturous gesture tell that she has discerned her lover; and as the Motive of Ecstasy reaches a fiercely impassioned climax *Tristan* and *Isolde* rush into each other's arms. The music fairly seethes with passion as the lovers greet one another, the Love Motive and the Motive of Ecstasy vying in the excitement of this rapturous meeting. Then begins the exchange of phrases in which the lovers pour forth their love for one another. This is the scene dominated by the Motive of the Day, which, however, as the day sinks into the soft night, is softened (p. 122, l. 3, b. 2) into the Night Motive, which soothes the senses with its ravishing caress. This motive introduces and breathes through the throbbing rhythm and rapturous harmonies of the duet, "Oh sink upon us, Night of Love," and there is nothing in the realms of music or poetry to compare with these caressing, pulsating phrases in suggestiveness unless it be Swinburne's "In the Orchard."

The duet is broken in upon by *Brangäne's* voice warning the lovers that night will soon be over. The arpeggios accompanying her warning are like the first gray streaks of dawn. But the lovers heed her not. In a smooth, soft melody—the MOTIVE OF LOVE'S PEACE—whose sensuous grace is simply entrancing, they whisper their love:



Could they but die an ecstatic love death while night still envelops them! Over an amorously quivering accompaniment there then rises the MOTIVE OF THE LOVE DEATH:



Brangäne calls again. But they love on, defying the approach of day, till their passion is apotheosized in a rapturous mordent, which soars into the Motive of Ecstasy



the music throbbing and surging until, in an expanded form of the Ecstasy Motive



it reaches its climax in an uncontrollable outburst of transport.

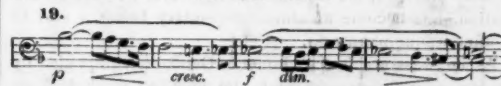
A cry from *Brangäne*, *Kurwenal* rushing upon the scene calling to *Tristan* to save himself—and the lovers' ravishing dream is ended. Surrounded by the

King and his suite, with the treacherous *Melot*, they gradually awaken to the terror of their situation. Almost automatically *Isolde* hides her head among the flowers, and *Tristan* spreads out his cloak to conceal her from view, while phrases reminiscent of the love scene rise like mournful memories.

Two new phrases occur in the following scene—the MARKE MOTIVE:



and the MOTIVE OF MARKE'S GRIEF:



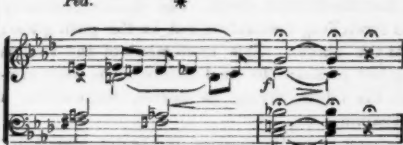
It seems inexplicable, even in view of *Tristan's* former services to the *King*, that *Marke*, instead of drawing his sword and slaying the knight who betrayed his honor, should indulge in a philosophical inquiry concerning the cause and nature of *Tristan's* guilt. This is unquestionably an error from a dramatic point of view. We cannot sympathize with *Marke*, we cannot honor him for his forbearance. From the standpoint of manhood he is a garrulous professor of moral philosophy when he should be a swift avenger of his honor. Indeed it seems as if, had polygamy prevailed in ancient Cornwall, *Marke* might, on the principle of "turning the other cheek," have offered *Tristan* a further selection from among his wives. Theoretically such a character may be very beautiful and Christian-like, but dramatically it is weak and tedious—too good to be true. It is a relief when, *Marke* having finished his lecture, *Tristan* turns to *Isolde* and in beautifully pathetic accents asks if she will follow him to the country of his birth. The same mournful beauty pervades her reply that his home shall be hers. *Melot*, who seems deputed by Wagner to do what *Marke* should have done, draws his sword. *Tristan* pares his blade and rushes upon him, but in despair allows his sword to fall and receives *Melot's* thrust; *Isolde* throws herself upon her wounded lover's breast.

ACT III.

The introduction to this act opens with a variation of the Isolde Motive, sadly prophetic of the desolation which broods over the scene to be disclosed when the curtain rises. On its third repetition it is continued in a long drawn out ascending phrase, which seems to represent musically the broad waste of ocean upon which *Tristan's* castle looks down from its craggy height.



It is broken in upon by the MOTIVE OF ANGUISH:



The whole passage appears to represent *Tristan* hopelessly yearning for *Isolde*, letting his fancy travel back over the watery waste to their last night of love, and then giving himself up wholly to his grief.

(To be continued.)

HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS

PIANOS

IN EVERY RESPECT,

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK



This building is owned and used exclusively by the Schubert Piano Co.

ESTABLISHED 1880.
INCORPORATED 1885.

THE Schubert Piano.

A Piano that Every Dealer
should handle.Thoroughly constructed, attractive
in appearance, brilliant in tone,
reasonable in price, fully
warranted.APPLY FOR TERRITORY TO THE
SCHUBERT PIANO CO.(PETER DUFFY, President.)
Factory: East 134th St.,
Between Lincoln and Alex-
ander Aves.,
NEW YORK.

ESTABLISHED 1846

LARGEST HOUSE
FOR
**Music Engraving
AND
PRINTING.**Specimens of Printing
Title Samples
and Price List free
on application.

C. G. RÖDER, LEIPSIQ GERMANY,

Music Engraving and Printing, Lithography and Typography,

Begg to invite Music Houses to apply for Estimates of Manuscripts to be engraved
and printed. Most perfect and quickest execution; liberal conditions.

NEWMAN BROS.' ORGANS,

Cor. W. Chicago Ave. & Dix St., Chicago, Ill.

THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ
in the market.JACK HAYNES, General Manager for the New England, Middle
and Southern States, also the Continent of Europe.Dealers who are in the City should visit the New York Warerooms
and examine these organs.

JACK HAYNES. 20 East 17th St., New York.

SCHOMACKER GOLD STRING PIANOS.

These celebrated Pianos have received the highest award
wherever exhibited. Have been before the public for more than
half a century, and on their superior excellence alone achieved
their high reputation. They are unequalled for pure tone, quality,
evenness of touch, superior workmanship and durability. It will
be to the advantage of every dealer or lover of a fine Piano to call
at our warerooms and examine our elegant stock of these superior
instruments. A cordial invitation is extended to all.

WAREROOMS:

1109 Chestnut Street, Philadelphia, Pa.

145 and 147 Wabash Ave., Chicago, Ill.

Factories: N. W. Cor. 11th and Catharine Sts., Philadelphia, Pa.



BRAUMULLER PIANOS.

A High Grade Piano at a Fair Price.

Equal to Any! Surpassed by None!

MANUFACTURED BY THE

BRAUMULLER CO.

(Incorporated under the Laws of New York),

FACTORY AND WAREHOUSES:

542 and 544 West Fortieth Street,
NEW YORK.This Building is used Solely for the Manufacture of
THE BRAUMULLER PIANO.

SCHWANDER (GENUINE FRENCH) PIANO ACTIONS.

Established over Fifty Years.

HERRBURGER-SCHWANDER.
PARIS AND NEW YORK.

Particulars on application to

WILLIAM TONK & BRO.,Sole Agents for the United
States and Canada. } 26 Warren St., New York.

The Prescott.

THE BEST MEDIUM SIZE HIGH GRADE, NEW SCALE

* **UPRIGHT PIANOS** *Elegant in Design, Solid in Construction, Excellent in Tone, Unsurpassed in Finish
and the most satisfactory to the trade of any now in the market.

FOR ILLUSTRATED CIRCULARS AND PRICES address

THE PRESCOTT PIANO AND ORGAN CO., ESTABLISHED
CONCORD, N. H. 1836.

WM. ROHLFING & SONS,

— DIRECT IMPORTERS OF —

Foreign Music,

— INCLUDING —

Edition "Peters," "Andre," and all Standard
Editions. Publishers of Edition "Rohlfing."The Trade throughout the United States and Canada
supplied at Lowest Trade Prices.

Write for Terms and Catalogues to

WM. ROHLFING & CO., Milwaukee, Wis.

THE NEEDHAM

PIANO ORGAN COMPANY.

CHAUNCEY IVES, President.

CHAS. H. PARSONS, Treasurer.

THE name of "NEEDHAM" stands foremost among the reputable organ
manufacturers of this country and its reputation will be fully sustained.
"THE NEEDHAM PIANO ORGAN CO." possesses one of the Largest Organ
Factories in the World. Modern and Improved Machinery,
Abundant Capital, with the aid of Able Management, Skilled
Labor and First-Class Material, produce THE BEST ORGANS
IN THIS COUNTRY.**OFFICE: 292 BROADWAY, NEW YORK.**

THE MUSIC TRADE.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 543.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

Three Months.....\$20.00 | Nine Months.....\$60.00
Six Months.....40.00 | Twelve Months.....80.00

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, JULY 16, 1890.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

HARRY O. BROWN, ASSOCIATE EDITOR.

Office: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 236 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

GENERAL AGENCY FOR GERMANY:

Fritz Schubert, Jr., 63 Brüderstrasse, Leipzig.

STRAUCH BROTHERS, the piano action manufacturers, never in the history of their firm have had such an unintermittent and seemingly permanent demand for their actions as their business of 1890 thus far shows. Mr. Peter Strauch and his two bright and intelligent young sons have every reason to feel gratified at the excellent reputation their product and their firm enjoy in the piano trade of this country.

WHAT does Mr. Owens, of Lancaster, mean by going around in the trade here, as he did last week, and speaking in derogatory terms about the financial status of one of the Philadelphia piano manufacturing firms? Does not Mr. Owens know that his language makes a suit at law possible, and that if he really had the good of his own trade at heart he would not spread ugly rumors, but, on the contrary, contradict them?

THE Pease Piano Company are making the best line of uprights ever turned out of the factory, and in consequence are doing, in a quiet way, an excellent trade all over the country—and in the fullest sense all over the country, for Pease pianos are shipped by them to every State in the Union. The instrument is popular with the dealers, and the class of dealers on the books of the company is choice and has been for years past.

ANOTHER new piano firm! This time in St. Paul. C. H. Martin & Co., of Sioux City, representatives in that lively town of the Steinway, Behning, Fischer and C. A. Smith & Co. pianos, will open a branch house at St. Paul and will handle there the Steck and the Fischer pianos. Martin, who was in town last week, made money with a piano truck and also in his piano business at Sioux City, and seeks wider fields for activity in opening the St. Paul branch. Much success to the new venture!

YOUNG RAY, the salesman of Smith & Nixon, of Cincinnati, was here last week and was telling of the streak of good luck he has had. He was delighted with Gildemeester, who paid his expenses coming East and, in addition, presented Ray with a Chickering concert grand piano in recognition of his services in pushing the Chickering piano with Smith & Nixon. That's the kind of liberality that pays, and

we will say in justice to the man that Gildemeester knows just how to treat some of the salesmen in the establishments where Chickering pianos are sold. His judgment of human nature comes in handy in these cases.

WE notice an advertisement of the Bridgeport organs which reads: "This organ has been adopted by the United States Government for six years." That is neat, but it is not true, and, being a falsehood, should be withdrawn. Some Bridgeport organs were probably purchased for a certain department—for the Indian schools or something of that kind—but the United States Government never "adopted" the Bridgeport organ for six years or six minutes. Dealers who are brought in competition with the Bridgeport organ on this issue can use this for all it is worth.

STENCILERS do not mind whence they derive their pianos or organs, the only desire being to get instruments under their stencils. As some of the music trade papers state that Nilsson & Co. and James & Holmstrom are one and the same thing and as Marchal & Smith, the stencilers, have their office in the same building with James & Holmstrom, what's the matter with James & Holmstrom furnishing their pianos to Marchal & Smith? They did it with Reed & Sons, Chicago; then why not do it with other stencilers? But it would be a bad thing for the James & Holmstrom piano.

VISITORS and residents of Chautauqua this season are cautioned against a party of the name of Linn, or Linne, who is issuing circulars offering for sale pianos called Linn, Carl Linn, Linné, Francis Lynne or Lyndhurst, all of which are fraud pianos made in the city of New York and sold at about \$100. Musically speaking they are not worth 100 cents, as it costs a great deal more money than double or treble \$100 to make a decent piano. Linn himself has no piano factory, but simply has his name, or one of the above names, stenciled on the piano he offers for sale. The whole scheme is a fraud. Dealers in Jamestown, N. Y.; Titusville, Pa.; Apollo, Pa.; Kittanning, Pa., and other towns in that vicinity, can explain the operations of Linn in those sections. Chautauquans, look out!

WE notice that the sign of Lindeman & Son has not been removed from their former factory in East Eighth-st., which is now occupied by Jacob Brothers. It is said that Jacob Brothers have been turning out pianos stenciled Lindeman, and that the sign is kept up to give the impression that the Lindeman & Son piano is still made in the old factory. The truth of the matter is that there will be but one legitimate piano bearing that name made in the future, and that will be the product of the Lindeman & Sons Piano Company, a corporation of which Mr. Henry Lindeman is the practical piano man and which is composed of a number of gentlemen who are in earnest to make a success of the new corporation. They are all piano men in the true sense of the word and should not have their legitimate business damaged by surreptitious stencil methods.

Take down that Lindeman sign!

SOME trade papers are endeavoring to make a point against THE MUSICAL COURIER for publishing the prices of pianos and organs, but a little earnest investigation will show that the public at large are constantly initiated in this former mystery. For instance, Beatty is advertising on thousands of postal cards mailed to editors, hotel proprietors, bankers, &c., and also advertising in large dailies (see New York "World," Boston "Herald" and other papers) offering new upright pianos for \$130. Marchal & Smith are advertising all over the country, offering new pianos at \$150 and upward. Kimball agents have been advertising pianos for \$185 at \$10 a month, and

all these advertisements are published in either the daily, the weekly or the monthly publications of the land—secular and religious—and appeal consequently to the vast public directly. When, therefore, millions of readers have such figures and prices paraded before their eyes and under their very noses, what can be the object, particularly when an important point can be, and must be, made in the defense of the legitimate trade—what can be the object in suppressing the prices in a trade paper?

The stencilers and Kimball, who is also a stenciler, are educating the public at large in the secrets of the piano trade. They are advertising pianos at retail at \$130, \$150 and \$185. A Kimball piano offered at retail at \$185 at \$10 a month payments offers itself at wholesale at about the price we published—\$120 to \$130. Those who find any objection to our price list publication had better first get Daniel F. Beatty and W. W. Kimball to change their methods of advertising.

A LETTER to us on the stencil, emanating from a firm in the piano and organ trade, says among other things:

We have noticed in your valuable paper that you have had some controversy with regard to Peek & Son stenciling pianos; have also noticed that you are strong anti-stencilers and have been waging war against this class of manufacturers for some time.

We are agents for the Opera piano and keep it as a leader, and find it a very good instrument, * * * but we will not buy an instrument from a firm who stencil. * * * Respectfully.

That is correct. One method that would play havoc with stenciling is embraced as a suggestion in the above letter and is this phrase: "We will not buy an instrument from a firm who stencil." If the firms who are opposed to the illegitimate competition engendered by stencil operation were to make a compact with THE MUSICAL COURIER and agree not to purchase a single piano from any of the firms which we would publish as makers of stencil pianos, that would end the stencil.

In reply to a question from the firm who addressed the above letter to us, we will state that Cable, the New York piano manufacturer, stencils.

IS not one of our Western contemporaries thoroughly ashamed of itself in taking from this paper an item on the Chicago Cottage Organ Company and twisting it into an uncalled for, rough and coarse attack on the Western Cottage Organ. Just listen to this:

The Western is made in Ottawa, Ill., by the very cheapest kind of help, principally boys and girls, and is a flimsy affair from top to bottom, while the Chicago Cottage organ is made here in Chicago by the most skillful workmen, and that it is successful is demonstrated by the fact that 14,000 of them were made last year, and the demand was not supplied, and the output will be very largely increased this year. The fact seems to be that the Western Cottage organ is a parasite clinging to the tail of the Chicago Cottage organ and trying to confound country dealers by the similarity in name. Dealers should remember this.

Can there be anything in the organ line lower in grade and constructed on a cheaper basis than the Chicago Cottage organ? Do you know the prices? Is not the organ made for cheap trade, to feed cheap trade, to supply the demand for such organs among the dealers who push them when they should put their strength and energy in the direction of good musical instruments? And did our article justify you in attacking the Western Cottage Company?

Most esteemed contemporary, what are you coming to when you, as a music trade paper, say that the Kimball piano is as high in grade as the Steinway and Weber, and when you now say that the Chicago Cottage organ is made by "the most skillful workmen," and that because 14,000 were made last year (we don't believe it!) that their grade is in consequence "demonstrated?"

The Chicago Cottage organ, the Kimball organ and the Kimball piano are among the lowest grade products in the musical instrument industry of the United States, and you should not, out of respect and regard for this great industry, make this cheap grade of instruments appear as high grade. You are doing an enormous injury to the piano and organ trade of the country.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.

LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET, BOSTON.
Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

LYON & HEALY, General Western Distributing Agents, - - - Chicago, Ill.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
FACTORIES AT DERBY, CONN.

PAUL G. MEHLIN & SONS,



MANUFACTURERS OF
GRAND AND UPRIGHT

Grand Pianos

Of the very Highest Grade.

Containing the following Patented Improvements
Patent Grand Plate, Grand Fall Board, Piano
Muffler, Harmonic Scale,
Bessemer Steel Action Frame, Endwood Bridge,
Touch Regulator, Finger Guard and
IMPROVED CYLINDER TOP.

FACTORY AND WAREHOUSES:

461, 463, 465, 467 West 40th Street, cor. Tenth Avenue, New York.

FISCHER
ESTD 1840.
PIANOS
RENOWNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

110 Fifth Avenue, corner 16th Street, New York.



85,000

NOW IN USE.

WEGMAN & CO.,

Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

STRAUCH BROS.,

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

PIANO ACTIONS,

22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.,
NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS., and TORONTO, CANADA.

TRADE SUPPLIED! AGENTS PROTECTED! BUSINESS ACTIVE!

FOR AGENCY, CATALOGUES AND PRICES ADDRESS

MASON & RISCH,

Worcester, Mass., or Toronto, Canada; or

J. W. CURRIER, 18 East 17th Street, New York.

LADIES! ATTENTION!

The best face and nursery powders made, and guaranteed to be free from lead, zinc, bismuth, and all other injurious mine als, are contained in the
PERFORATED CHAMOIS SACHETS,
the most delightful toilet accessory ever invented, as thousands of ladies who continually use them will testify, among whom are Pauline Hall and Fanny Rice. For sale everywhere, or sent by mail. Price, 25 cents. **THORPE & CO.,** Sole Manufacturers, 30 Cortlandt Street, New York.

Ideal Felt Tooth Polisher.

ENDORSED BY LEADING DENTISTS.



NON-IRRITATING TO GUMS OR ENAMEL
FOR SALE BY ALL DRUGGISTS

INCORPORATED.

E. G. Harrington & Co. as a Stock Company.

ARTICLES of incorporation have been filed by the firm of E. G. Harrington & Co., the piano manufacturers, making to the firm a stock company. The paid in capital stock is \$75,000, and the officers to be elected this week will probably be as follows:

E. G. Harrington.....President.
George Sutton.....Vice-President.
Charles T. Sutton.....Treasurer.
De Volney Everett.....Secretary.

Mr. Harrington, who was the original owner when the business was started by him about 1880, until he became associated with the Messrs. Sutton, is the mechanical head of the company. Mr. Charles Sutton has conducted the finances, and his brother, Mr. George Sutton, has had charge of the books and office. De Volney Everett is well known to the whole piano trade of the country, having spent most of the last 10 years on the road.

The company is a solid and conservative concern who have excellent outlets for their pianos, now recognized as in the line of substantial, readily selling instruments that give universal satisfaction to the dealers. The reputation of the Harrington pianos has risen steadily until now, when all that are made by the firm can be sold without much trouble.

LOOK OUT FOR CHICAGO!

IN the long contemplated change that was put into effect at the last meeting of the M. T. N. A. at Detroit—the making of the meetings biennial instead of annual—there was an inner meaning and purpose that did not appear upon the surface, but which has been ferreted out by the long headed men of the trade and is being quietly talked about among them. It will be remembered that the next meeting of the M. T. N. A. will be held in Minneapolis, in 1892, but—and here comes the point—the greatest gathering that they have ever had is to be, or is intended to be, the International Congress of Musicians, which is to meet in Chicago in 1893 in connection with the Columbian Exposition.

Of course we will suppose that the board of vice-presidents and the unofficial members of the M. T. N. A. were not in any way aware of the ulterior motives that prompted and carried out this program for the future, but beyond the shadow of a doubt the scheme was well planned and carefully executed—up to the present time. In the great fair that is to be held in Chicago in 1893, in celebration of the quadricentennial which occurs in 1892, there will be, or there should be, the most elaborate and comprehensive exhibit of musical instruments that the world can supply. Will there be? Let us look at it fairly and squarely.

Everyone connected with the Philadelphia Centennial Exposition remembers the conniving and working and wire pulling that went on then, which resulted in the whole affair doing no one firm in particular and none of the successful firms in general any real, substantial good. Still, even then everyone had some sort of a chance for a hearing. We understand now that in Chicago it is to be different. Only one firm will stand any show for the highest recognition, and that firm will be the W. W. Kimball Company.

Away back, months ago, the racket was started with the assistance of the editor of a Chicago music trade paper, who is body and soul a Kimball man, and who, at Kimball's suggestion, started the idea of a separate building for the exhibit of musical instruments.

Did you sign it? Then stop and think. Kimball is a Chicago man—a Republican; so is his prime henchman in the newspaper line; so is the chief man in charge of the music arrangements for the International Congress of Musicians and the whole Fair is to be conducted under Republican auspices. All are

ambitious, all are workers, and all are set upon the great and glorious idea of pushing forward with fear and favor the Kimball piano. Kimball is going to make grands, and Kimball has money, and Kimball has influence, and Kimball believes that the end justifies the means—when he has control of the means.

Don't go rushing ahead on the Chicago fair idea until you find out exactly how it stands. Every music trade paper will drop into line with Kimball on his great scheme, just as they all did on that Patti testimonial—which has not been reproduced yet, except in plain type, with an autograph signature that might have been cut from a soap advertisement. But THE MUSICAL COURIER, which is ever the champion of fair play, the champion of all that is good and right and worthy in the trade—the opponent of all that is bad and unfair and unworthy—THE MUSICAL COURIER will look out for your interests and keep you posted in everything that goes on.

In the meantime just think carefully of the possibilities of this great scheme. It is well worthy of the combination that concocted it and they should be proud of it. We are sure they cannot be ashamed of it.

KIMBALL'S BIG BOOM.

A MUSIC trade paper published last Saturday in this city, in its weekly boom and defense of the Kimball piano and the company's scheme, stated:

What is to prevent the Kimball Company from making an instrument such as these testimonials represent?

We [the paper referred to], for one, thoroughly believe that they have succeeded in doing what these concurrent testimonials so strongly aver.

Very well. Let us see what these testimonials aver. Patti says:

It has a wonderfully sweet and sympathetic tone and supports the voice in a most satisfactory manner.

A piano never supports the voice. We call that undefinable rot. The best Steinway grand cannot "support" a voice if the accompanist is inefficient, and the best accompanist cannot "support" a voice if he plays the accompaniment on a low grade piano—Kimball, Cable or any other of their kind. What does "support" of the voice signify? Such arrant nonsense!

Tamagno says:

"I believe that you have attained an excellence which cannot fail to give your instruments a world wide reputation.

Does the music trade paper referred to agree with this concurrent testimonial? Is there any one quality in a \$125 piano like the Kimball piano that can give it a world wide reputation?

Albani says:

I have found it a most excellent instrument. * * * I consider it has a most beautiful tone.

Do the Kimball music trade papers profess to tell their readers that the Kimball piano has a beautiful tone and that it is most excellent? They have already declared these statements as true and as meriting their approval. What kind of instruments are better than excellent ones? What becomes of the great, wonderful, artistic American piano, with its noble musical qualities, when in music trade papers it is placed on a par with Kimball's low grade instrument?

Shame on you! Not only are you ignorant of what constitutes tone, but you have not sufficient honor, honesty and decency to refuse to assent to a demand from Kimball that compels you to print such an indorsement.

What does Del Puente say:

The new Kimball piano is a most extraordinary instrument, both as to musical qualities and general mechanical construction.

This the music trade papers have also indorsed. Think of it, ye piano manufacturers! The Philadelphia "Item," of June 28, publishes the following talk with Del Puente:

I have always considered the American pianos as fine (and in a great many cases finer) as any I have heard in Europe.

But, I always search for the opinions of intelligent musicians. So I asked Del Puente the other evening, while we were speaking of the rapid advance of everything musical in this country: "Tell me, what American piano do you like best?"

It was a terribly direct question to put, and I felt, after I had uttered the words, that I had been guilty of an impertinence, for Del Puente was on good terms with all the principal piano makers in America.

But he is thoroughly sincere in everything, and he did not attempt to evade the question.

"Steinway is very fine," he said; "so is Chickering, so is Weber—but

there is a piano made in Chicago that is really one of the finest that I have ever heard."

"Made by whom?" I asked.

"By Kimball. Have you ever tried his instruments?"

"Never."

"Has Kimball no agent in Philadelphia?"

"I think not. But he should have if what you say about his pianos is correct—and I have no reason to doubt you."

"Let me tell you that the Kimball piano is one of the finest I ever heard," said Del Puente, smiling. "When I was singing in Chicago with the Abbey troupe, with Tamagno, Albani, Nordica, Patti, Novara, Castlemary, Mr. Kimball placed a piano in my apartment, as they all do, and I found that it was wonderfully pure in tone, combining delicacy with power. I was delighted. I saw Mr. Kimball and found him a genuine American. Indeed, I said: 'Your piano is as American as you are, and you make a superb instrument.' When I returned to New York I inquired for a Kimball piano. The other makers professed to know nothing about Kimball. So I sent to Chicago and purchased a Kimball piano."

"Kimball should certainly have an agent in Philadelphia," I said. "Is he well known out West?"

"Oh, yes; he has an immense manufactory in Chicago, and I learned that he supplied the entire West with pianos."

"He must not forget the East," I said. "When I need a new piano in the office I shall have to try the Kimball piano. My Weber piano is getting old."

Del Puente did not know that Kimball pianos were on sale in Philadelphia, but that the tone of them was so vile that they could not be disposed of. That is on a par with his knowledge of their general construction. Del Puente knows about as much of piano construction as a Kimball music trade editor.

Arditi is made to say:

A noble instrument and worthy of all praise.

You think so, too, Messrs. Music Trade Editors. You indorse this as you do every other statement in praise of the Kimball piano. A piano sold at retail—\$10 a month payments—at \$185 has, according to the editors of the music trade press of the United States, a "noble tone." What a disgrace and outrage this is! Ravelli says:

A magnificent instrument.

This statement is indorsed by the music trade press of America, although it refers to one of the lowest grade pianos made on the globe. Suppose the same press says that your piano is magnificent? That makes it at least as good as the Kimball piano.

Lilli Lehmann says:

Faultless in every detail.

And in this superlative description she is sustained by all the music trade editors. A more contemptible spectacle has never been witnessed in any trade.

This is a condensed view of the situation.

It makes no difference whether you make one of the best pianos of the day, Kimball, with the assistance of the music trade editors, is now in a position to "go you one better" on any statement you may make about the quality of your instruments. Such is the situation.

THE records at Cleveland show the following mortgages on pianos (and some organs) filed from January 1 to July 1, 1890, representing the amount due on installments for instruments purchased during that time:

Firm.	Number of Mortgages Filed.	Amount.
H. M. Brainard Company.....	32.....	\$8,021
B. Dreher Sons Company.....	55.....	7,900
A. D. Coe.....	11.....	3,115
J. T. Wamelink.....	54.....	14,478
George Hall.....	111.....	19,903
J. C. Ellis.....	89.....	15,711
Two other firms.....	1.....	200
Total.....		\$69,328

The first payment on instrument frequently varies with firms in accordance with the grade of pianos or organs they push and the character of the custom they cater to, and in consequence the list above does not lead to any more definite conclusion than that George Hall sells more low grade pianos than any other firm in Cleveland.

Several firms, such as Atwater (the successor of Barrett) and Kirsch, King & Co., either do not care to sell on installments, or if so do not record their mortgages. The list, while it is official, gives no clue to the relative position of the firms as far as the bulk of the trade is concerned, although it offers some interesting study.

We beg to announce that Mr. F. W. Ludovici, the vice-president of the company, has taken charge of their business on the Pacific Coast. An exceptionally fine large stock of Steinway pianos, Gabler pianos and other musical instruments is now on the way from the East and from Europe, and on their arrival Mr. Ludovici's friends and the patrons of the house will be advised and cordially invited to examine the most superb stock that has ever been exhibited in San Francisco.

The above announcement is published by the Mathias Gray Company, of San Francisco.

HARDMAN IN DETROIT.

ONE of the strongholds of the Hardman piano is Detroit, Mich. Everyone who keeps posted in the trade knows this, so there is small necessity to again call attention to it, but for the fact that in comparison with other pianos the Hardman has been more than usually successful during the present dull season in the city by the straits, which has been suffering from a series of strikes that have affected business there in every line. Perhaps one of the reasons why the Hardman piano has not dropped off through the effects of the labor troubles is because it has been pushed in Detroit to a first-class position and its purchasers are largely from the well to do circles, who have learned to appreciate its merits and substantially to recognize them, as is shown by the long list of prominent names which Messrs. Chas. Bobzin & Co. are proud to show as owners of Hardman uprights and grands.

Among the cluster of really big Hardman agents, such as Wm. D. Dutton & Co., of Philadelphia; Mellor & Hoene, of Pittsburgh; the Jesse French Piano and Organ Company, in the South and West, and M. Steinert & Sons in the East and West—among this cluster the Detroit Music Company was always considered as a particularly showy, brilliant star, and when the old firm dissolved partnership and was succeeded by the new concern of Chas. Bobzin & Co. many people wondered if the Hardman boom would continue. It has not only continued, but it has increased. Mr. Bobzin has gone at the work with renewed efforts, and the results are satisfactory to him and to the parent house to a degree beyond their most sanguine anticipations.

As an example of the enterprise and push of the present firm, and as an earnest of the high esteem in which the Hardman grand is held in Detroit, we must mention that it was used at the last concert given by the Theodore Thomas Orchestra on the 5th inst., at the close of the meeting of the Music Teachers' National Association, on which occasion Messrs. Charles Bobzin & Co. issued an appropriate souvenir program.

Besides the Hardman piano, Messrs. Bobzin & Co. handle the J. & C. Fischer and James M. Starr & Co. pianos, and they have just made arrangements to take up the New England piano. They have the exclusive sale of the Farrand & Votey organs in Detroit and vicinity.

During the meeting of the M. T. N. A. they had displayed in their windows copies of all of the compositions of American composers that were played at the concerts, and they contributed largely to the success of the week's gathering.

THE DREHER STENCIL.

Editors Musical Courier:

GENTLEMEN—While we do not deem it necessary to take up much room in your paper (on account of our Dreher piano), we mail inclosed a few pages of our own catalogue, and you can readily see we claim nothing that is not fair. We say nothing against your idea referring to the general grade of stencil pianos, but we have yet to hear of the first complaint of our B. Dreher piano. We sold almost 300 Dreher pianos last year, and at the rate (3 sold yesterday) we sell them now it will be 300 this year. The more our competitors talk our Dreher pianos as no good causes the buyer to look around and see one, and when they come to see that's the time we sell. Let the good work go on.

Yours truly,

HENRY DREHER.

P. S.—You notice we adhere to your instruction and say the pianos are "manufactured for us." When the Dreher piano goes out of the trade in this locality many other prominent makers will go with it.

Yours truly, HENRY DREHER,
General Business Manager the B. Dreher & Sons Company.

WE are glad to notice that in the circulars of the B. Dreher pianos, as well as in the warranty, the statement is made that these pianos are "manufactured for" the Dreher house. Now, in order to make the transactions in those pianos proper and straightforward, the same language should be used on the piano. No false pretense should exist and no loophole for sharp practices should remain open, particularly when it is already stated truthfully in the circular and warranty. The piano as it stands is a stencil piano. Why? Because the name does not indicate its origin, while the addition of "manufactured for" would relieve the instrument of the onus of a fraud.

It is the stencil piano which an innocent purchaser buys and not the circular describing it, and as it now stands the Dreher piano is a stencil and should not be sold nor bought.

A GILDEMEESTER "AD."

THE appearance of the following advertisement, inserted in the Brighton Beach concert program, has caused considerable comment, and we call the attention of Peter Jehosaphat Gildemeester to the curious phraseology and would suggest to him to find the originals of the "many indorsements" in order to avoid a strict construction of the language used in the advertisement from placing him in an uncomfortable position.

We have succeeded in having numerous extravagant advertisements in the music trade withdrawn—among others the absurd advertisement of the Millers, of Boston, who actually made it appear as if the Miller piano had been played 3,650 consecutive days in 10 years in concerts, and we earnestly hope that Peter Jerusha Gildemeester is able to place his hands on the originals claimed by him in this advertisement.

CHICKERING
PIANOS

The unique position of the Chickering as the Standard Piano of the World is best attested by the spontaneous acknowledgment of its unsurpassable excellence by the world's most eminent musicians, whose public performances on and use of the instrument render their verdict of genuine value.

Among the many endorsements prominently appear such names as—

Max Alvary,	Charles Gounod,	Arthur Nikisch,
Frederic Archer,	George Henschel,	Edmund Neupert,
Mlle. Adèle Van der Ohe,	Anger Hammerstein,	Mme. Carlotto Patti,
Conrad Ansoorge,	Stephens Heller,	Carlyle Petersilla,
Julius Benedict,	Richard Hoffman,	Louis Plasil,
Mme. Fanny Blumstein,	Charles H. Jarvis,	Joe. Penzance,
F. Bonewitz,	Alfred Jell,	Carl Reinecke,
Italo Campanini,	Rafael Joseffy,	Mme. de Ruess-Rice,
William Russell Case,	Mme. Julie Rive-King,	Theodore Ritter,
Hermann Carr,	Henri Kettner,	Joe. Romberg,
Vladimir de Pachmann,	B. O. Klein,	Lillian Russell,
Mme. de Pachmann,	Mme. Marie Krehn,	Anton Seidl,
Walter Damrosch,	Frans Laet,	Mme. Madeleine Schiller,
Mlle. Clémence de Ven,	B. J. Long,	August Smart,
Mme. Ilma di Murka,	Alexander Lambert,	William H. Sherwood,
Mlle. Amy Fay,	Mme. Lilli Lehmann,	Franklin Sennickall,
Carl Flies,	Henry Lindell,	S. Thalberg,
Emil Fischer,	A. Marguerite,	Theodore Thomas,
A. Froehner,	S. B. Mills,	Mrs. Clara Thom,
Arthur Fure,	J. Muechler,	Teresa Tia,
Mme. Furech-Madi,	Emmanuel Rost,	Hans von Bulow,
Mme. Anabelle Goldard,	Mme. Emma Nevada,	V. Van der Stucken,
Robert Goldsch,	Edward A. McDowell,	Gen. W. Warren,
L. M. Gottschalk,		

Among the above the following artists and pianists have not been known as having given indorsements to the Chickering pianos, although the merit of the instrument is not questioned in this instance. The point we make is based on our decision to straighten out the testimonial controversy.

If Peter Jehonadab Gildemeester can claim indorsements for the Chickering pianos without written evidence Kadmiel Kishion Wimball, of Chicago, can do the same thing and not deserve any more censure for it than Peter Jerubbabel Gildemeester.

In looking over the list we find some queer indorsers of the Chickering piano, among others a whole batch who indorse the Kezia Kishi Wimball piano, of Chicago.

Kimball Testimonial Flends.

Max Alvary,	Frederic Archer,	Emil Fischer,
Fursch-Madi,	Lilli Lehmann,	Lillian Russell,

These persons are among the many who were kind enough to say a great many things to make a low grade piano advertised by Kimball agents at \$185 retail, at \$10 monthly payments, appear as a high grade instrument.

Is it good policy for Peter Jushabeshed Gildemeester to use the names of these very persons as indorsers of the Chickering piano so as to enable Kemuel Kidron Wimball and his agents to say: "Well, what's the use buying a Chickering when we can sell you a Kimball piano which has received the same indorsements for \$300 less" (the piano, not the indorsements). Is that good policy?

Moreover, we should like to learn—merely for information's sake—when Arthur Friedheim gave his testimonial? What did Joseffy say in the testimonial referred to above? In what language did Theodore Thomas express himself, and how did Aus der Ohe couch her phrases? We would like to learn also what was said in his testimonial by Conrad Ansoorge, and what kind of a well turned strophe and antistrophe was utilized by Fanny Bloomfield in the testimonial she gave to Peter Jeroboam Gildemeester.

This testimonial business is becoming interesting.

—A musical gas machine, called the pyrophone, has been brought out in England. Its compass is three octaves, and it has a keyboard and is played in the same manner as an organ. It has 37 glass tubes, in which a like set of gas jets burn. These jets, placed in a circle, contract and expand. When the small burners separate the sound is produced; when they close together the sound ceases. The tone depends on the number of burners and the size of the tubes in which they burn, so that by a careful arrangement and selection all the notes of the musical scale may be produced in several octaves. Some of the glass tubes in which the jets burn are nearly 11 feet long.

THE piano and organ business in Detroit is, generally speaking, only fair. Recent strikes among the working classes have rendered collections slow and have materially interfered with the sales of instruments on installments. There are, of course, some exceptions to the rule, which but go to prove it. One of the exceptions is Messrs. Farrand & Votey, who never before in their history have been so pressed with orders. Their comparatively new pipe organ plant bids fair to rival in importance their reed organ business, and if the large organ which they specially put up in the Detroit Opera House for the meetings of the M. T. N. A. is a fair sample of their work they are to be congratulated upon the musical excellence of their production. Mr. E. S. Votey is at present in Europe, and only last week sent in an order from Amsterdam, Holland, for 160 organs. This is merely offered by the firm as an evidence of the popularity of their instruments abroad, and as an evidence of their prosperity in general. They have called in all their traveling men for the summer, and will put their entire efforts upon the arduous task of catching up with their orders before autumn.

The carriage drive, boat ride and visit to the factory, together with the banquet to which they invited all of the visiting members of the M. T. N. A. at the recent meeting in Detroit, will long linger as a pleasant memory in the minds of all who were fortunate enough to participate.

Pressure on the periodicals has become so great that most of them have been compelled to limit their contributors in point of space, which increases the variety and, presumably, the interest of the contents. The length of many articles is restricted to 2,500 words, and since, as professional writers know, it is often harder to prepare such a paper than a much longer one, they are paid by the leading magazines for condensation of thought and expression. Nothing can be more unjust than to pay by space for anything worthy the name of literature. The best, the most conscientious authors are always the chariest of words. I have known those who, on completing an article and find it too long, would go carefully over it and reduce it by half. Then, for compensation, they would receive 50 per cent. of what they would have received had they allowed the original form to stand. This is recompense with a vengeance. It is pleasant to know that the custom tends steadily to discontinuance. The "Arenas," the new Boston review, adopted from its initial number the wise policy of paying for articles according to their value, independent of their length, and has found its profit therein.

IN the above is embodied the theory on which is based, in one of its aspects, the conduct of this paper, which has always followed the modern newspaper principle of condensation. We do not believe in padding an article and extending an item of news or an editorial opinion over a half, whole or more columns when it can be made intelligible to our readers in a six line paragraph. Neither do we believe in giving in "scare heads" the information contained in the body of the article that follows the head lines.

Condensation is the modern and now generally accepted principle, and an article of six or twelve lines that contains "meat" is better than three columns of ordinary "slush" such as is found in many papers of the present day.

A gentleman who has recently returned from Paris was entertaining some of his friends a few nights ago with a description of Christine Nilsson. "I met her here," he said, "very frequently during her tours in this country, and was as much taken by her marvelous charm of manner and distinguished beauty as most of my countrymen. I had read a good many stories about her falling off of late years, but then I had read the same sort of things frequently concerning Mrs. Patti, and yet when she came back to us she was as sweet, winsome and attractive a woman as when she went away."

"For some reason or other people always couple the two great singers and judge them by one another. My call on the Swedish nightingale was not a social one. It hinged on a favor which a firm of piano makers wished to get from the former prima donna, and I was politely received. I found Mrs. Nilsson—she will never be known by any other name to us—to be quite deaf and to have gone off physically at a rate that was astonishing. Obesity has marked her for its own, and the distinction of carriage, including her lofty and serene manner of holding her head with the chin well up in the air, has all disappeared. She does not resemble the Nilsson of old physically in any particular except the eyes. They still retain their tranquil beauty."—The "Sun," July 13.

The party referred to is probably a Kimball emissary sent to Europe to get the Nilsson testimonial.

Dissolution of E. Witzmann & Co.

OFFICE OF E. WITZMANN & CO.,
WHOLESALE AND RETAIL MUSIC HOUSE,
No. 235 SECOND-ST., MEMPHIS, TENN., July 1, 1890.

Mr. Emil Levy has this day retired from the firm of E. Witzmann & Co. The style of the firm will not be changed. Those indebted will pay as heretofore to E. Witzmann & Co., who assume all outstanding liabilities.

E. WITZMANN & CO.

In retiring from the above firm I solicit from my friends in their behalf a continuance of their patronage and favor.

E. LEVY.

THE piano trade of Memphis has been stimulated recently by the accession of the firm of J. D. Hobbie & Co., and we look for other changes among the conservative firms in the music trade, who will be unable to make any headway against the progressive houses in that section.

MR. WILLIAM STEINWAY arrived at Southampton on the steamship Normannia, and is now in London, where he expects to remain about two weeks.

MR. N. J. HAINES, SR., knows more about the so-called Patti letter to the W. W. Kimball Company than he is disposed to tell to the editors of the Kimball trade press, and there is no doubt that he has managed to conduct himself toward the hirelings of Kimball in a shrewd and diplomatic manner. Mr. Haines, who is personally very intimate with Patti and her household, has certainly had opportunities to hear what the diva has had to say about the Kimball testimonial, but whatever it may be that she has told him the Kimball music trade editors have not been able to worm out of him. We admire Mr. Napoleon J. Haines, Sr., in his present attitude in this peculiar case, the handling of which requires tact and discretion, qualities of mind of which he can claim a proud ownership.

THE Philadelphia "Inquirer" publishes an interview on the 5 and 10 cent sheet music, quite interesting and apparently authoritative:

"It is the publication of 5 and 10 cent music that has greatly injured our business," said a leading music publisher yesterday. "All uncopyrighted music is now to be had in the cheap form, and people cannot be blamed if they refuse to pay 50 cents, 75 cents or \$1 for what they can readily get for a few pennies. To be sure, operatic selections and long instrumental pieces are generally curtailed in the cheap editions, but what is known as the 'gems' can be found pretty full of them, and that satisfies the general public, who, as a rule, are not severely critical. Before the advent of 5 and 10 cent music the profits in the music publishing trade were like those in the retail drug business—very large, especially in the case of foreign reproductions, on which no royalties had to be paid. Of course, the royalties made a considerable reduction in the profits on copyright pieces by native composers, but we did not do so badly even on those. We had the cost of engraving the plates, which was no mean item of expense; but this was usually cleared on the first edition, together with an excellent profit, and on the second edition, just as in bookmaking, we calculated to have nothing to pay for except the paper and presswork, save where royalties had to be met. The introduction of music type cheapened the process and made the 5 and 10 cent music possible."

Before us lies the 5 cent sheet music catalogue of

R. H. Macy & Co., of this city. This corporation is in the dry goods, candy, shoe, clothing, restaurant and other business, and can afford, in order to attract trade, to give its sheet music away. It is given away—some of it—at 5 cents a piece.

IF it should prove true, as we learn it is, that Lyon & Healy own a trade mark right of the name "Washburn," as applied to stringed instruments (vide the Lyon & Healy "Washburn" guitars and "Washburn" zithers), what becomes of the Washburn name on the pianos of the Washburn Piano Company, particularly as there is no such person as Washburn interested in the Washburn Piano Company? Why was the name of Washburn, which is by no means a musical name either in character or traditionally, at least as far as pianos are concerned, selected by the incorporators of the Washburn Piano Company? Surely, some of the many euphonious musical terms or the name of a great musician could have been found when it became necessary to adopt a name arbitrarily.

WE understand that Spillane's "Mystery of the Piano in America," recently published, will be followed by a book to be called "Esoteric Budd Hism; or, What I Don't Know About Pianos," with copious illustrations. A large number of copies has been ordered by Kimball, of Chicago, for distribution among the Kimball agents, as the book is designed by its author, a renowned member of the music trade press of this country, chiefly to try to prove that the Kimball piano is really worth \$125. He is indorsed in this effort by Patti, Annie Rooney, Mr. McGinty, Silly Lehmann, Mildegeester, Jack the Ripper, Horrors Waters, Billy Patterson, Quiffus Jag, Billy the Kid, Rain in the Face and other musical authorities, besides the intellectual host of music trade editors who consider the Kimball piano the greatest musical product that

has ever been produced since the discovery of the sow's ear.

IT is generally admitted that June and July trade has been better than for some years past during these same months, and with it the sales of the new fancy styles of New England pianos are simply phenomenal. They are manufactured in oak, Circassian walnut, mahogany, California redwood and rosewood finish, and the styles are: Style O in oak, I. in rosewood, M and J in Circassian walnut, mahogany and redwood. Dealers throughout the country who have had samples of the new styles find that they sell well, and express themselves in the highest terms on the enterprise shown by the New England Piano Company in placing on the market such an attractive line of pianos.

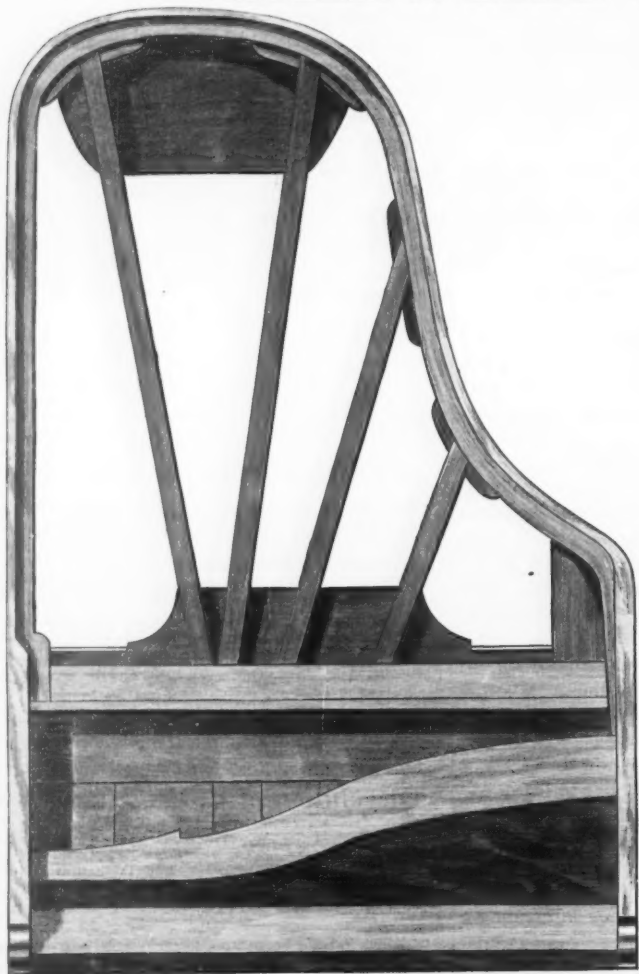
WE desire to call the attention of the "School Journal," published in this city, to the following editorial note published in the issue of that paper dated June 28, 1890:

Do you miss in your home that element of social harmony that only music can impart? Is it possible that you have no piano in your house? Let us recommend you to the Marchal & Smith piano, which is a thoroughly first-class instrument and guaranteed for six years. It is made in fancy wainut or mahogany finish. The Marchal & Smith Piano Company, 235 East Twenty-first-st., New York, offer to send this piano on approval, and if, after it is in your own home, you do not want it, send it back and they will pay freight both ways. They send with the piano a beautifully embroidered cover, a silk plush stool and a large instruction book. More than 50,000 of these pianos are now in use.

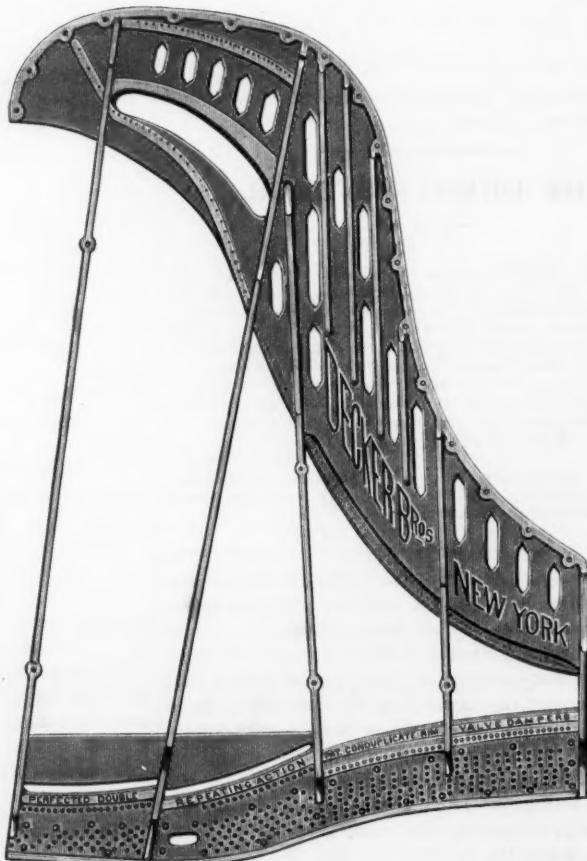
If there is such a thing as an absolute falsehood it can be found in the above notice. There are no 50,000 Marchal & Smith pianos now in use; not even 5,000, and we doubt if 500 are in use. They are not good enough to remain in use any length of time, and are not made by Marchal & Smith, but are simply purchased by the persons conducting the office of Marchal & Smith, and sold at any price.

They are low grade stencil pianos and the trade in them is illegitimate and, according to the penal code of this State, illegal.

DECKER BROTHERS' SYSTEM OF GRAND PIANO CONSTRUCTION. FRAMEWORK AND IRON FRAME.



Framework of a DECKER BROTHERS Grand Piano, seen from above. The curved double rim is composed of 20-22 layers of veneering glued together by means of DECKER BROTHERS' patented clamp rim-press. The iron frame shown in the opposite plate fits upon the inner rim. The peculiar disposition of the braces insures the greatest possible amount of strength.



Iron Frame for a DECKER BROTHERS New Scale Grand, showing their system of casting to secure absolute resistance to the tension of the strings.

THE FOLLOWING LETTER EXPLAINS ITSELF:

(TRANSLATION.)

BERLIN, June 23, 1890.

Ref. grefote Grevu.

Ernst Hau Tinsou nongst.

und Fortwährend, ist meine Befrei-
schaft. Obwohl ich jetzt auf dem
Horn der Einsamkeit der Einsamkeit
aufsteigt vor allen Anforderungen,
die man an mich zu stellen
an dem Jahr 1890 zu stellen be-
müht ist. Die Erziehung auf die
Einsamkeit ist nicht so die Erwar-
tung. Ihre Erfahrung, obwohl
nicht so genial, ist so groß

verbleiben in dem Conservatorium
nicht, da in dem Auditorium
die Orgel und Posaunen zu
schönen sind.

zu unserer Freude haben wir
nun mittheilen, daß Herr Hermann
Johann Stenzen, seine Ehigalt
und Hauswirth in den letzten Ge-
genständen ihrer Art geübt, sich
ausdrück auszuzeichnen über die
Erkenntnis angedrungen hat
daß er nun in neuen Toga.

left it in the paper box.

Lovene if glegentlich mal at
Louvise ze Jure; if bin ja ein

water - full of algae & are over
the whole of the reef.
Garden of Eden produced bright
red coral & the same. No. 11

in wäfligt; Horwärt zuweilen
bin ich

Harriet Charnock

P.S. Von vorstehendem
Abdruck sollen Sie zum
exam. Zweck der Wissenschaftl.
auf Calabar Gebrauch machen.

To begin with, permit me to express to you my profound gratification on receiving such a magnificent instrument from you. For two weeks past your Grand Piano has adorned the concert hall of my conservatory of music, and already I have learned to cherish it as I would a trusted friend to whom I can tell my joys and sorrows, and who understands my inmost nature.

I desire to thank you also for the model of your action. On one occasion when I was delivering a lecture in the conservatory I endeavored by means of it to explain the advantages of your system to my audience.

I regret exceedingly that I must forego the pleasure of displaying the fine qualities of your pianos to your countrymen this year. However, I bide my time. It has been my earnest wish for a long time to pay your country a visit. But should matters eventually shape themselves so as to prevent my playing in concert before your countrymen and introducing to them some of "my inventions," why in that case I may possibly some day cross the ocean as a tourist. I am a good pedestrian, you know, and am not easily discouraged by long distances. Thanking you once more most heartily and wishing the firm of Behr Bros. & Co. the utmost success, I remain with great regard and esteem,

(Signed) XAVER SCHARWENKA.

P. S.—You may use what you please of the foregoing for publication.

WAREHOUSES:

1229 Chestnut St., Philadelphia.

Behr Bros. Hall, 81 Fifth Avenue, New York.

FACTORY: 292, 294, 296, 298 ELEVENTH AVENUE and 550 WEST 29th STREET, NEW YORK.

Technical School for Piano Makers.

Editors Musical Courier:

IT was intended to have the following letter from Mr. R. T. Auchmuty read to the piano manufacturers at the New York Trade Schools on Tuesday evening, July 8, but owing to the intense heat there was no meeting. It would seem that this letter, in which is offered ample quarters for a piano school, deserves some response from the piano trade.

LENOX, MASS., July 3, 1890.

Francis Bacon, Esq.:

DEAR SIR—I trust that the meeting of piano manufacturers at the New York Trade Schools, on Tuesday evening, will result in opening up another trade to the young men of that city. Master mechanics have been content to import their workmen, when the best workmen in the world might have been had by teaching our young countrymen how to work. In organizing the different classes at the New York Trade Schools I have made a list of the various kinds of work a mechanic should be able to do in the trade it was proposed to teach. Then the young men were taught how this work should be done, and in all cases the reason why work should be done in a certain way was made plain. In this way a young man obtained a knowledge of both the science and practice of a trade. IN THE MUSICAL COURIER of July 3 the different kinds of work a piano maker should understand are given, with a suggestion how they might be taught. Should any difficulties arise in teaching the different branches of the trade, doubtless they could be cleared away by practical men like yourselves.

When a trade is divided into its different parts it is a matter of surprise to those not accustomed to trade school instruction how rapidly young men, particularly well educated young men, learn how to work. It can be said that merely knowing how to work does not constitute a good workman, as a mechanic must be able to work under various situations.

This experience can best be gained at real work after leaving the school, and it is also surprising how quickly is acquired by those who understand both the practice and science of a trade. The class of young men who have made the reputation of the New York Trade Schools are young men between 18 and 21 years of age, who have been allowed to remain at school until well educated, and who are old enough to know for what sort of work they are suited. Such young men are too old and too well brought up for the one or two years of drudgery usually required of a lad as a preliminary to teaching him a trade, consequently, except for the trade school, they would have no chance to learn one. It would seem that they are precisely the class of young men who should be welcomed into the trades. Any effort you may make to establish a school of piano making will be met by an accusation from the journeymen that you are trying to flood the labor market with half taught youths. According to a recent address of Mr. Steinway 95 per cent. of the workmen in the piano trade are foreigners, and only five per cent. Americans. Until this proportion is reversed the charge of flooding the market need not be seriously considered.

In regard to the charge likely to be made that the school will graduate ill taught workmen, I would call your attention to the apprentice rules recommended for adoption by the National Association of Master Builders. These rules recommend that a lad who wishes to become a mechanic should first go to a trade school to learn how to work, and that, when his course of instruction is finished, he should be examined to see if he has profited by it. He is then to serve as an "improver" either for a fixed time, or until old enough and competent to do a full day's work.

At the expiration of the time agreed upon, or when able to do a full day's work, he should have a second examination, which, if passed, would entitle him to be considered a journeyman. The last of these rules, which provides that merit, not length of service, shall be the test of whether a young man is entitled to be considered a journeyman, will be found to be the most practical, and will avoid the suspicion on the part of workmen that boys are being employed to do men's work, and also the ill-feeling sure to arise if the "improver" thinks he is doing a man's work for inadequate pay.

By adopting some such rules, and by making both examinations strict, you cannot fail to graduate good workmen, and those holding your certificates of examination will be in demand in any piano factory in the United States.

In conclusion, I would say that I should be glad to cooperate with you in establishing a school for piano making, and will provide sufficient accommodations in the buildings of the New York Trade Schools. I would also say that in establishing this school I believe the piano manufacturers are undertaking a work which will benefit their trade, and which will bring them a rich reward in the gratitude of the young men they will enable to earn an honest and honorable living.

Yours respectfully,
RICHARD T. AUCHMUTY.

The old question presents itself: What shall we do about it? With 95 per cent. of foreign labor in our factories, is it not time to consider the question of educating our native talent and foster the aspirations to learn trades of our young men at home?

Professor Ely, of Johns Hopkins University, says: "Though it is necessary to put a check on greed and restrain the activity of the unscrupulous, the true policy of all social classes, and therefore for society as a whole, is to encourage the development of talent." Again he says: "It would seem that there is no reason why any member of a civilized community should be excluded from participation in all the blessings of civilization which he can enjoy. To render these blessings accessible to all, rather than to make a few rich or distinguished, is the office of philanthropy, and it is the duty of public policy to encourage a wide diffusion of the free gifts of nature and of the rich acquisitions handed down to us by past generations."

The present failure to instruct young men in the art of piano making practically excludes them from our factories,

creating an oppression from which the piano trade school will emancipate them. Is it not a pity that so good a breed of mechanics as Americans are renowned for should be starved for want of instruction?

There is no antagonism between this proposed establishment of a piano trade school and the demands of the labor unions; on the contrary, they accord the one with the other. In the platform of the Federation of Trades and Labor Unions the following demand is made in

"ARTICLE 5. We demand the enactment of uniform apprentice laws throughout the country, that the apprentices to a mechanical trade may be made to serve a sufficient term of apprenticeship, and be provided by his employer in his progress to maturity with proper and sufficient facilities to finish him as a competent workman."

The labor unions reasonably object to having young men introduced into trades who are not properly instructed and competent to do good work. Piano manufacturers will heartily agree with this demand of the labor unions in the article above quoted from their platform.

The proposal of Mr. Auchmuty, in his letter above and the workings of the New York Trade Schools are exactly in that line, viz.: To instruct our young men and open the way for them in our trades so that they may become skillful mechanics.

Are there not a few brainy, benevolent men in the trade whose horizon is not limited to their own interests disposed to devote some of their time and ability to establish a piano trade school? Individual effort on the part of those interested in this work would probably be better than any attempt to have the trade in general undertake the matter.

Carlyle once said: "The wealth of a man consists in the number of things he loves and blesses, and in the number of things he is loved and blessed by." Aside from the selfish interest of obtaining a higher class of educated employes there are other and higher obligations and responsibilities of employers toward young men.

The proposed piano school is to be in no way a charity, nor is it intended to pass around the hat; on the contrary, it will be made self supporting. Certainly it would be a great benefit to the trade and also to the young men of New York.

I should be most happy to have an interview or correspond with any gentleman in the piano trade who is disposed to consider and take an interest in this good work, which has already such a firm friend as the founder of the New York Trade Schools.

FRANCIS BACON.

Lawrence Organ Company's Troubles.

THERE is considerable talk concerning the trouble between Mr. Lawrence and the directors of the organ factory. Some hard things are said, and it is difficult to get the right story before the people.

Mr. Lawrence, of the organ factory, says that the statement by one of those interested in the new company, published in last evening's "Free Press," is misleading in some respects and wrong in others. In the first place, Mr. Lawrence says he was not asked to resign, but he himself proposed that he should buy out the business and the directors agreed, provided he could raise the funds, and then it was understood that if he could not arrange the matter his resignation would be asked for.

As to the statement that under his plan to take charge of the plant it "would virtually shut out those who had put money in the concern," Mr. Lawrence declares that this is simply a falsehood. He shows his books in this connection to establish the truth of his assertion and show that he has been grossly misrepresented by the gentleman quoted yesterday. Mr. Lawrence has the signature of nearly every stockholder and bondholder to a plan to take first mortgage bonds for their subscriptions, and claims that his plan, which was of a similar nature to that under which the silk mill bonds were subscribed for, was acceptable to all whose signatures were obtained. In fact, enough money was raised above \$10,000 to pay off any who were dissatisfied. Mr. Lawrence has given his entire time to the superintendency of the factory, excepting so much as was required to arrange for carrying out the plan promised to the people when they subscribed. His duties have not been in connection with the office, but with the factory itself, since the incorporation, and all clerical work was performed by the secretary and treasurer.—Easton (Pa.) "Free Press."

No More Pianos on Trial.

THE piano dealers of this city have consummated an organization, and hereafter it will be impossible for anyone to purchase on the "trial" plan, whereby the instrument is taken for several weeks or a month and then returned if not satisfactory. It is claimed that under this system scores of persons never intending to buy have gained the use of an instrument at the dealer's expense.

W. F. Boothe was the instigator of the movement, which has resulted in all dealers signing an agreement to discontinue the "trial" plan.—Philadelphia "Record."

—McPhail & Co., piano manufacturers, now located at 630 Washington-st., Boston, will remove to 167 Tremont-st.

The Trade.

—The Bridgeport Organ Factory is shut down in order to overhaul the machinery.

—Mr. Wm. P. Lincoln, with Steinway & Sons, has been spending his vacation at Saratoga.

—Dyer & Hughes, of Foxcroft, Me., have received an order for 50 organs from Leeds, England.

—Robert Proddow, Jr., of the Estey Piano Company, left on Monday for the West, to be gone 10 days.

—M. C. Moore, traveling for the Loring & Blake Organ Company, called on us last week.

—Mr. Edward P. Mason, president of the Mason & Hamlin Company, is taking a much needed vacation at Swampscott, Mass.

—Paul Schiedmeyer, one of the renowned house of the Stuttgart Schiedmeyers, the piano manufacturers, died recently at Kissingen.

—Mr. J. B. Simpson, Jr., who is commodore of the Lake George Yacht Club, is spending the summer at his beautiful residence on the banks of that lake.

—H. A. Vogel, for 15 years with the Fort Wayne Organ Company, has come East and is now with the Wilcox & White Organ Company at Meriden, Conn.

—Mr. Frank Conover, of Conover Brothers, who has been on an extended Western and Northwestern business trip, is expected back at the end of this week.

—I. N. Rice, of the Rice-Hinze Piano Company, Chicago, recently spent a few days with F. W. Clark, the Brigham City, Utah, piano man, at Garfield Beach, Utah.

—Isaac I. Cole & Son have a magnificent stock on hand of varied veneers for piano case work, such as a full line of walnuts, mahogany, hazel, Hungarian ash and rosewood.

—The Waterloo Organ Company is now turning out one piano per day. Last year they manufactured and sold 1,500 cabinet organs and are behind their orders both in organs and pianos.

—Joseph Shiavello, an Italian piano maker, had a quarrel with a macaroni brother the other day at Ninth-ave. and Twenty-ninth-st., and nearly succeeded in getting himself hurt.

—The \$800 Weber upright piano won by the Harlem Council Catholic Benevolent Legion in the "Evening World" lodge and council contest, will be presented to the council to-morrow night at Sulzer's Harlem River Park.

—Mr. A. H. Rintelman, of Chicago, and Mr. John W. Gardner, of Los Angeles, Cal., with his manager, Mr. George S. Merrygold, all good Hardman men, were in town last week and made their headquarters at Hardman Hall.

—NORTH ADAMS, MASS., July 10.—A consolidation of the Zylonite Company, of North Adams, and the Celluloid Company, of Newark, N. J., will be probably effected at a meeting next week, the capital of the trust to be about \$5,000,000.

—Contractor Connell and his men have the Chase Piano Factory walls, at Muskegon, Mich., completed and partly roofed. The building will be ready for work about as soon as first expected, despite a late beginning, owing to delay in receipt of materials.

—Mr. C. J. Whitney, of Detroit, Mich., is at present in St. Petersburg, Russia, and is not expected home for several months. In the meantime the huge business of his company, which extends all over the State of Michigan, is conducted by his able colleague, Mr. Van Sickie.

—Funeral services over the remains of Mrs. Henrietta Bach, wife of Jacques Bach, who, as published in last week's MUSICAL COURIER, died at Carlsbad, Austria, on June 29, will be held to-day at 10.30 at the residence of Mr. Bach, 44 East Eightieth-st. Interment private. No flowers.

—Messrs. W. J. Dyer & Brother, of St. Paul and Minneapolis, received the appointment of publishers of the official program of the National Educational Association at St. Paul, July 4 to July 11. Twenty thousand handsome pamphlets containing the full program of the convention were furnished gratuitously by Messrs. W. J. Dyer & Brother to the association.

—Martin H. Simonson, a varnisher at the factory of Hardman, Peck & Co., won \$15,000—one-fortieth of the \$600,000 capital prize—in the drawing of the Louisiana Lottery, June 17. Simonson has quit work and is going back to his native land. After he gets rid of his money this country will be good enough to come back and make a decent living in it.

—Mr. H. L. Mason, of the Mason & Hamlin Organ and Piano Company, is on a trip West visiting his firm's agents. He and Mr. Frank Gibson, who has recently entered the employ of Mason & Hamlin, were in Detroit during the M. T. N. A. meeting, as were also Mr. R. S. Howard, of the New England Piano Company, and Mr. Albert Behning, of Behning & Son.

—Mr. Edgar Crouse, of Syracuse, has started gossip afresh by having a grand piano built specially to fit in a niche of his famous stable. The marvelous apartments of this \$500,000 establishment have already been described, but at that time the \$2,000 piano made of woods which harmonize in color and design with the fittings of the room had not been finished.—The "Sun."

—In referring to the recent industrial display and procession at Williamsport, Pa., the "Bulletin" of that city gives the following list of firms in the music trade who participated in the parade:

Mitchell, Young & Co., music dealers. A float with four horses; an exhibit of pianos, organs, &c.
D. S. Andrus & Co., music dealers. A float with four horses hitched to it; Charlie Brownell, captain. A display of fine pianos, organs, &c.
Fisk, Krim & Co., music dealers. They had two separate displays, one exhibiting the White sewing machines and the other the Steck piano.

—W. C. Taylor, of Springfield, Mass., has issued the following notice to his customers:

We desire to give our employés an opportunity to enjoy much needed recreation during the summer months. With this aim in view our store will be closed Friday afternoons during July and August. We feel sure that our patrons, thus notified in advance, will cheerfully make their arrangements for purchases, so that there will be no disappointment or inconvenience resulting.

Yours truly, TAYLOR'S MUSIC HOUSE.

WANTED—By a large organ manufacturing company, a thoroughly first-class inspector. He must be a practical organ maker, and one thoroughly familiar with all the particulars of first-class work. Address, with references, MANUFACTURERS, Box 1877, N. Y. P. O.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

Regular Trade Meeting.

THE piano trade has been so very active of late that all ideas of a meeting had to be adjourned until a time when a full attendance could be depended upon, and in consequence there was no gathering of the clans until last Saturday night, when a large and enthusiastic meeting took place at Bloomingdale. Even the most sanguine member could not have anticipated such numbers as met on this occasion, and the result of the meeting must have been gratifying to those who were pleased at the outcome.

Dave Dunham was called to the chair, and, in a few well-chosen remarks, remarked that he asked for the indulgence of the strict parliamentarians in the trade, and said he would do his utmost to be fair and square with everyone who desired to be heard or listened to, and that he esteemed it a high honor to occupy a seat once occupied by other men in the trade equally as great as he. "I've had my picture in the paper recently, and I suppose it is for that reason that you honor me. Thanks!"—and with this last remark he seated himself on his seat.

Charley Jacobs was made secretary by declamation, and Geo. F. Illidge was elected treasurer, amid blunders of applause. This augured well and indicated that those in attendance would not be bored with dry details of mere dollars and cents, and that the mere routine of the work would be finished rapidly and with dispatch. The unfinished business of the previous meeting would have been read by Secretary Jacobs but for the unfortunate fact that the minutes had been destroyed at a fire and Mr. Jacobs could not remember the details. Such things will happen when books are destroyed at a fire; men will forget what is contained in them.

However, on motion of Mr. Slowmosky, of Warsaw, Ohio, the meeting resolved to excuse Mr. Jacobs—and what should be more natural than that he should be excused—and he was excused. Mr. Slowmosky is a power in the association, and we would not be surprised to see him president of the association if Eddy Gottschalk makes up his mind not to run against him. Eddy Gottschalk, it seems, has a powerful following in the association, due not only to his affability, but also to his distinguished manners, which he inherited from his uncle on his grandfather's side—the late pianist, Gottschalk. There are also other elements of popularity with Eddy Gottschalk, such as liberality, depth of vision in the combination of men for great purposes, research into the ancient traditions of piano lore and the ability to write advertisements which no one understands. Taking together all these elements, indicative of genius in the piano line, and there is, indeed, reason to fear him as a candidate.

He never would accept the position of secretary now occupied by Charley Jacobs, for he knows that a secretary may be called upon at most any time to deliver incendiary speeches, not to fire the meeting, but, on the contrary, to cool it off at moments of violent eruption. For these purposes Jacobs is just the man for the place. True, his chirography is at times a little muddled, the punctuation is not exactly in accordance with the rules of Lindley Murray and J. Quiffus Jag, and the syntax is not up to the tariff on language. Yet he will do; yes, he will do.

As the reading of the minutes was dispensed with, R. H. Rodda, known as the "Killaloo Bird," moved that no reference should hereafter be made to the stencil at any of the future meetings of the association. "I don't think it is right," said the Killaloo, "to inject, or rather interject, the subject of the stencil into the harmonious meetings of this vast assemblage of intelligent men—men whose names are identified with the noblest respirations of mankind. The stencil is all right wherever it is not wrong, but here, at these social and brotherly love meetings, I deem it wrong to bring up the subject." The motion was seconded by Ned McEwen, who sat in the entrance to the violent ward. (Remember, the meeting took place at Bloomingdale.)

It was put before the House by President Dunham, who, like Speaker Reed, brooked no debate, although his name is cast into every plate of the pianos made for him. He simply put the motion and it was surprising to notice with what unanimity it was passed. As the vote was taken Charley Jacobs would whisper to each member one or two of his little pet stencil phrases and the voter voted "aye," which was always a vote in Killaloo's favor. We have not got the exact vote, but with the exception of those votes cast against the motion it passed unanimously, much to the surprise of T. Leeds Waters.

As soon as the vote had been announced the Hon. Rev. Robert Edwards arose and said: "Mr. Chairman or President, or whatever you may be, I have a matter of importance to communicate to this body. A few weeks ago without any preliminary notification and contrary to the rules in the good book and the practice that prevails among Prohibitionists and the custom existing in this honored trade, I was discharged, aye, dismissed by the stencil firm of Horrors Waters & Co. The stencil"—at this moment a howl ascended to the ceiling of the hall that brought all the keepers in, who thought that a rebellion had broken out among the inmates. "No stencil! no stencil!" was the cry. "Stencil!" cried Edwards, "stencil every time!" "No stencil!" was echoed from the mass in the hall, "No stencil!"

"Stencil," yelled Edwards, and by his stentorian voice, strengthened by his former occupation as a sailor in the South Sea, he finally overcame the uproar and finished his sentence. "I was saying," continued he, "the stencil is right there in their wareroom. Go there and you will find it yourself, if you know anything about a piano. I take you for piano men and not trade editors, and you do know the difference between pianos and pianos. Go there. They had no right to discharge me. I prayed for them. I knew T. Leeds needed it and I prayed for him especially and always mentioned the firm's name when I spoke at a temperance meeting. What relief have I? What relief?"

President Dunham inquired as to the disposition of Rev. Edwards' case, but silence only greeted his sally. Finally George Washington Peek arose and inquired whether Rev. Mr. Edwards could not be permitted to accept an offer from his house. "We are, yes, sir, if I may be permitted to reiterate, we are ready to extend our helping hand to a brother piano man in distress. We have a \$10 and 50 cent place in our establishment ready for a man who can bring genuine credentials that he drinks nothing stronger than carbonic water with a dash of seltzer in it, and who is a Prohibitionist and Protectionist at the same time. Brother Edwards looks like it, and if he promises that he will not mention the word stencil, he can begin his duties on Monday. We want an interviewer; that is, not a man who will be interviewed nor one who interviews, but one who listens to interviews. That's what we call our interviewer. It's a responsible position and salaries are advanced every ten years to faithful employes who can stand work without grumbling."

Rev. Mr. Edwards was astounded at this liberality and being overcome by the vista of the prospect that opened for him he begged Geo. Wash. Peek to give him time to discover himself, when he would reply. In fact the whole assemblage was awed by this generous act and by the tact displayed by Geo. Wash. and congratulations would have continued had not President Dave Dunham called the meeting out of its disorder.

"Gentlemen," said President Dave Dunham, "these private affairs can be attended to after the meeting. At this time it is all a question of business, and I have now the honor to read to you a telegram just received. It reads:

"President Piano and Organ Men's Digestive Association:

"Will you elect me a member if I do not pay my initiation fees and dues until after Christmas? I strike most of the suckers during the holidays, and I want you to assist me to get my name before the public through your association. I have the good will of the whole religious press and of the whole music trade press except one paper, and I want you to get that for me. Yours fraternally, DANIEL F. BEATTY."

President Dave Dunham said he didn't know what to do with the telegram. It reminded him of a letter ordering a style of piano which he didn't have on hand—he didn't know how to handle it.

"I move," said T. Leeds Waters, "to refer the letter to a committee of which I must be chairman. Our firm has a great deal of sympathy with Daniel, and we are very much opposed to the constant attacks against that good man who sells stencil pianos and stencil organs. Suppose he does not ship the instruments when he receives the money orders, what difference is there? The people don't get them, that's all. This constant running down of piano and organ men, like myself and Beatty and others like us, is all wrong and should be stopped. If we do a peculiar business it is because we are built that way and we cannot help it. All of us can't be Kimballs. I admit we would like to be, but then we cannot. We work religion to do business, and there is our resemblance to Beatty, and hence our sympathy. Please make me chairman of that committee."

Harry Miller, president of the Henry F. Miller & Sons Piano Company, of Boston, Mass., U. S. A., arose and said that he did not believe in anyone nominating himself as chairman. "Of course, I made myself president of our company, but then that was a different thing. I was the smartest one in our family and couldn't help being elected president; but I don't think that Mr. T. Leeds Waters is the smartest piano man in this meeting—at least not when I am present. I object."

Old Man Markstein stood up for T. Leeds Waters and declared that he ought to be the chairman by all means, but he was opposed by Ned McEwen. Ned said: "T. Leeds has played me dirt. He was all right when he used to play poker with our crowd, but as soon as he got going it on the sly he commenced talking about us and gave us away. He told Wiegand and Haverly and all the outside boys about me and my stencil racket, and of course I object to his having the chairmanship of such an important committee."

"Well," said President Dave Dunham, "suppose we vote on it, anyhow. Everyone in favor of appointing T. Leeds Waters chairman of the Beatty committee of inquiry please rise, and those who are opposed to him don't sit down." President Dave Dunham then counted the noses and found that T. Leeds had been elected, whereupon he said: "Mr. T. Leeds Waters, let me, sir, impress upon you the importance of the trust committed to you by the Piano and Organ Men's Digestives. This is, indeed, a crisis in your life. We all depend upon your fairness in examining the rotten record of Daniel F., and I particularly warn you not to make any combination with him by means of which he will deliver some stencil Beatty organs or pianos to you in form

of a commission to get him into the Digestives. Don't you try to play any little trick like that on this association."

"I won't," replied T. Leeds; "I assure you I thought of it, but now that you warn me I won't do it."

"Who are the rest of the committee?" was asked by Marshall Stone, of the Narvesen Company. "I move the chair appoint two additional members." Carried.

The chair appointed J. N. Pattison and John J. Swick as the other members of the committee. The committee meets this week at Washington (N. G.), and is expected to report on Beatty at the next meeting.

Judging from the sentiment of the meeting and the complexion of the committee, which is decidedly favorable and therefore apt to bring in a report advocating Daniels' election, there seems no doubt that he will be made a member of the Digestive, and we think that he will immediately be made permanent chairman of the Committee on Frauds. There is an idea prevalent that he would be a splendid chairman of the Committee on Hypocrisy and Humbug, but his many years of experience make it very probable that he will be made chairman of the first named committee.

Notwithstanding T. Leeds Waters' statement to the contrary, there seems to be an undercurrent of opinion that he has a big deal on hand with Beatty, but that it will not be allowed to come to the surface before Beatty is permanently ensconced as a member and as Chairman of the Committee on Frauds. This would enable him, at any time, to bring in a whitewashing report, just the thing needed. The combination is backed by the whole trade press, except one paper, which has no affiliation with the committee on frauds, and their backing is apt to help them very much.

It is also reported that an effort will be made to get at the bottom of the Adelina Patti testimonial to the K. K. Wimbball piano, as the letter is seriously endangering the prospects of the Beatty, the Linn, the Waters and other similar stencils. A delegate may be appointed to visit Patti at Craig-y-Nos, and find out whether she ever did write a letter to the K. K. Wimbball Company. The only truth is that the committee will not pay the expenses of the delegate out of their own pockets, and as there are only \$1.15 in the treasury, why things look a little discouraging for the delegate, unless he can get free transportation on a cattle ship. The latter idea struck T. Leeds Waters as a brilliant one, and there is a disposition to make him the delegate to Craig-y-Nos.

Many of the members of the Digestive have hopes, however, that at a full meeting, when all the editors of the stencil trade press can be present, an effort will be made in the committee of the whole to prevent an investigation into the Patti letter to the K. K. Wimbball Company. They are all friends of that company, receiving regular stipends to boom the K. K. Wimbball piano, and they don't care to have the matter brought up in the association with any prospects of success. They believe in publishing the letter right along as a genuine document, and would play the ostrich act if it could be shown up as a humbug.

So far as this meeting is concerned, it must be admitted as a great victory for the Waters-Beatty combination, and the sessions of the committee at Washington (N. G.) will be watched with deep interest by all the members of the association. It may, however, be decided to hold the session in secret conclave, and then it will be impossible to get at the result of the investigation before next meeting. Rev. C. H. O. Houghton dismissed the meeting with prayer. "May the coming month bring us all a large trade, and may the renewals be less in the proportion to the amount involved than has been the case during the month of June. May you all indulge in your regular Saturday afternoon deliberations at the Union Square Hotel, Billy Mould's and other sacred spots, where the mutual influences for good and the vicissitudes of the trade can be constantly discussed under proper and beneficial surroundings. May we all meet in the future with heads—heads full of brilliant business deals to develop and expand the possibilities of this trade, and may we all continue to love each other with fervency and—"

"Rats!" shouted the chorus of members, and the police being called in the room was cleared.

Communication.

Editors Musical Courier:

GENTLEMEN: We have added to our stock of sheet music and music books a new and complete line of musical instruments of every description (excepting pianos and organs), which we are now prepared to supply at the lowest prices, at wholesale and retail.

We manufacture the celebrated Bay State, Haynes, Excelsior and Wm. B. Tilden guitars; also, the Bay State banjos and mandolins, which are fully warranted in every particular, and are the sole agents for the famous bell metal rim Luscomb banjos.

We carry constantly in stock all varieties of music boxes, violins, cornets, clarinets, flutes, and all brass and string instruments.

J. E. DITSON & CO.,

Philadelphia, Pa.

INSTALLMENTS.

A Variety of Opinions on the Installment Plan.

WHAT DEALERS SAY.

(A large number of letters on this subject were published in THE MUSICAL COURIER of July 2 and July 9.)

Editors Musical Courier:

CLEVELAND, Ohio, July 8, 1890.

GENTLEMEN—Your inquiry was duly received. I am much pleased that you have taken up "installments" and trust you will discuss it as fully as you have the "stencil." This installment question is a very vital one to both the manufacturer and the dealer, and a subject that every dealer seems to look at in a different light.

In Cleveland the six months ending with July 1, 1890, I find that the eight dealers have filed 353 mortgages with the county recorder, showing balances due on these mortgages of \$69,328. As a mortgage is of no value unless filed the above figures fairly represent the extent of Cleveland's piano installment business. I do not find that the quantity of installment sales are increasing in numbers, but there is a tendency on the part of at least two of our dealers to sell new uprights on payments of \$5 per month. I had some experience last year with \$5 per month payments and found this class of buyers the poorest payers I had on my books. I believe that \$10 per month is the smallest payment that the dealer can afford to sell on, or the customer buy on, as \$5 a month customers invariably have to pay "long prices."

I think the installment business a good thing where kept within proper bounds. I have endeavored to make my rentals take the place of \$5 per month installment sales. Then, again, \$5 per month sales are the poorest payers I ever had on my books. If the "bread winner" loses two or three days' work during the month, the dealer waits for his payment. A customer who expects to pay \$10 or more a month is not so easily "thrown out" of paying by any little accident. Let the people who have only \$5 a month to pay on a new upright either rent or take a lower price instrument.

I believe "rent" can be made by the dealer to take the plan of small payments and if he has to take back his instrument within a month or two he is only taking back his own property and his good name does not suffer as being hard with his customers. My installment sales in this city alone during the past six months were 89, with balances due when filed amounting to \$15,711 and I rented during the same period about 40 or 50 pianos. I lost nothing on my rentals and consider it the most prosperous six months' business I ever did.

Yours very truly, J. C. ELLIS.

EVANSVILLE, Ind., July 9, 1890.

Editors Musical Courier:

GENTLEMEN—In answer to a favor of THE MUSICAL COURIER, of New York, of June 12, for the purpose of gaining general

information regarding the installment business in the piano and organ trade, and the point if such a plan of selling is a detriment to the music trade or not, we will most emphatically acknowledge that the installment plan is a great detriment to the business; not because it swallows up a large capital and keeps all honest dealers in hot water, no; the principal point is the competition, which I will try to explain in one or two instances with the following facts: A Cincinnati firm sold a * * * * * piano for \$450, \$5 cash and \$8 per month, which takes 12 years to pay for the above instrument, and we can name 50 more such cases right around in our territory. How can an honest dealer that sells pianos for the same amount of money exist, if he has to pay for his goods in 90 days where his actual profits are only about \$50 on a piano, and not \$250 as on a * * * * * piano, and he has to wait 12 years before he can sigh with relief in saying "I have sold a piano."

Second. We have often cases where we have worked day and night to make a sale and finally succeed in putting the instrument in the purchaser's house, and sell it on the following terms to come up with competition: \$50 in three months and \$8 per month till paid for. Now comes our competitor, not as a fair and square piano dealer, but in the form of a book agent, but he draws his salary not from the publishing house but from a music house. He talks very sweet to the lady of the house, then asks for a drink of water after showing her his illustrated Bible, and goes to work while the lady is complying with his wish, opens up the front of the piano by the way of lifting up the music rack, and while the lady is absent from the room unhitches eight or nine bride straps, in which trade he is perfection, and before the lady returns with the glass of water the deed has been done, and he departs from the field of battle with an innocent smile upon his face and telling the lady that "God may bless her and her children." A few hours later the genuine, sweet smiling piano man, from the same house where the book agent is from, canvasses the place for a piano, and asks for permission, after he has been acquainted with the fact that they have already purchased a piano, to play on the instrument, to which the innocent purchaser willingly gives her consent.

Now, gentlemen, comes the fun. As you can well imagine in nine such cases out of ten we lose the sale entirely, no matter what inducements we may offer our former purchaser; all our work, expenses, salary, are thrown away because we have no cash payments to bind those parties to their bargain. The installment plan is so corrupt that a dealer never knows on which side his bread is buttered, and we therefore most emphatically wish that something may be done through the manufacturers direct to control the installment plan in such a way that it would benefit every dealer, not only a few in Cincinnati and Chicago. I am personally acquainted, as a piano maker, with the plan of selling in Europe and abroad: the installment plan is regulated so that the competition could never fall back on corrupt lies and trickery which are known in the American piano trade. There cannot exist a more unfriendly feeling between two standing armies on the field of battle than there is between the music dealers in this country; and why does this uncomfortable, corrupt feeling between the retail music dealers exist? Simply because of the installment plan of selling pianos. Because, even if a dealer has a piano sold, say for six months, and has about 30 or 40 dollars paid on such piano, an agent from another house finds out such place, discourages the purchaser with his bargain, even pays the drayman to take the piano to the house where it was bought originally, and then tries to sell the same party another instrument, which is not only done once in a while but a good many times. Such piano, when returned to the warehouses, is of course second hand, and will have to be sold at about cost, to say nothing about the salary, expenses, rent, stool, and cover, which is entirely lost, and from year to year the trade is pulled down by the installment plan of selling goods. We therefore say again that nothing would please us more than if the law would prohibit or condemn the installment plan, and do away with

selling pianos and organs on monthly payments or compel the music trade to do it in a legitimate way.

Respectfully,

OLIVER WIGGINS, Mgr. of Schmidt's Music House.

NEWARK, Ohio, July 10, 1890.

Editors Musical Courier:

GENTLEMEN—In regard to the installment business in the piano and organ trade, I find the worst feature is that of outside dealers who run in a cheap grade of instruments with a big price on them and sell on ridiculously low payments. We have been trying to get reasonable payments and to show the people that it is to their interest to make large payments. Our legitimate home competition is doing the same, but when Eastern firms run in pianos on \$10 cash and \$8 to \$10 per month it has a bad effect. On any reliable piano \$40 cash and \$12 to \$15 per month is low enough and can be met by anybody who gets reasonable wages. When payments can be kept up to or above this standard it is a success. Extremely low first payment generally means a poor sale. Respectfully, E. A. CLAYPOOL.

WE suggested last week that it would not be a bad idea to ascertain who are the men who are engaged with the firms in the music trades for the largest number of consecutive years, and find the following list in connection with one firm—Messrs. L. B. Powell & Co., Scranton, Pa.:

Mr. C. F. Whittemore entered the service of Mr. L. B. Powell March 19, 1875, and has been connected with the house ever since.

Mr. C. J. Powell entered the service of Mr. L. B. Powell April 1, 1875, and has been connected with the house ever since.

Mr. E. J. Smith entered the service of Mr. L. B. Powell April, 1878, and has been connected with the house ever since.

Upon the death of Mr. L. B. Powell, in 1881, these three gentlemen became associate members of the firm, and have carried on the business continuously under the firm name of L. B. Powell & Co.

Mr. C. H. Chandler entered the service of the house April, 1884, and has been associated with it ever since.

Fast Through Express—New York to Atlantic City via Pennsylvania Railroad.

ATLANTIC CITY is by large odds the most popular seaside resort of the Atlantic coast. It is a great city located on a grand beach and surrounded by salt water. The bathing is celebrated for its excellence and safety; the fishing is famous and the facilities for sailing unexcelled. It is the people's pleasure ground, and in its accommodations every taste can be satisfied. Finely appointed hotels, less pretentious ones and cottage boarding houses without number supply the wants of every class.

The enormous and widespread popularity of the place has moved the Pennsylvania Railroad Company to continue in service during the summer its fast through express train from New York, which proved so successful during the spring. This train, equipped with Pullman buffet parlor cars and day coaches, will leave New York at 1:50 P. M.; Newark, 2:16 P. M.; Elizabeth, 2:25 P. M.; Trenton, 3:17 P. M., and arrive at Atlantic City at 5:35 P. M. This is the first through express ever run between New York and Atlantic City in summer.

To the people of New York and Brooklyn it opens up a new and delightful summering point, so easy of access as to be almost at their doors, while residents of New York State and the cities of New England may leave their homes in the morning and stop at the seashore with but one change of cars.

The through express east bound leaves Atlantic City at 9 A. M. and arrives in New York at 12:40 P. M.

—Mr. Collins, of Messrs. Collins & Armstrong, of Fort Worth, Tex., was in town last week, together with his new financial backer, Mr. Heintzman, of Toronto, Canada, was also here purchasing supplies for his factory.

—Mr. Thomas A. Shaw, formerly with M. Steinert & Sons, of New Haven, and who later worked for the usual length of time for Gildemeester, is now in the employ of Horrors Waters & Co., succeeding the Rev. Mr. Edwards. Mr. Edwards says that at present he is devoting the major portion of his time working for the Lord and "occasionally selling a piano."

They Bewilder Competitors and Delight Customers.

RELIABLE AGENTS WANTED.

VOSE & SONS PIANO CO.,
170 Tremont St., Boston, Mass.

Reliable Agents Wanted for these incomparable instruments which possess many valuable improvements not found in Pianos of any other make. Specially adapted as leaders, and sold exclusively as First Grade Instruments.

C. A. AHLSTROM,

* MANUFACTURER, *

Nos. 112, 114 and 116 East 2d St., Jamestown, N. Y.

VOSE & SONS PIANOS

ARE UNIVERSAL FAVORITES.

AHLSTROM PIANOS.



ESTABLISHED 1875.

WEBER, WEBER

Grand, Square and Upright

PIANOS

WAREHOUSES:

Fifth Ave., cor. of W. Sixteenth St.,
NEW YORK.

MANUFACTORIES:

121, 123, 125, 127 Seventh Avenue,
 147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street,
NEW YORK.



SYLVESTER TOWER
 MANUFACTURER OF
PIANO FORTE & ORGAN KEYS.
 ALSO DEALER IN
GRAND, SQUARE & UPRIGHT
PIANO FORTE ACTION.
 131 to 147 BROADWAY,
 NEAR GRAND JUNCTION
 RAILROAD.
 Cambridgeport, Mass.
BUT ONE GRADE AND THAT THE HIGHEST.

FRANCIS BACON

late RAVEN & BACON

PIANOS

ESTABLISHED 1789

GRAND AND UPRIGHT PIANOS.

Received Highest Award at U. S. Centennial Exhibition, 1876, for Strength and Evenness of
 Tone, Pleasant Touch and Smooth Finish.

WAREHOUSES and FACTORY: 19 and 21 W. 22d St., near Fifth Ave., NEW YORK.

THE COLBY PIANO CO.,

— MANUFACTURERS OF —

Grand and Upright Pianos,
ERIE, PA.

NEW YORK OFFICE: 18 East 17th Street, with G. W. HERBERT.

GEORGE BOTHNER,

— MANUFACTURER OF —

GRAND, UPRIGHT AND SQUARE
PIANO FORTE ACTIONS,

Nos. 135 AND 137 CHRISTIE STREET,
 NEW YORK.

DAVENPORT & TREACY,
 Piano Plates
 —AND—
PIANO HARDWARE,
 444 and 446 West 16th Street,
 NEW YORK.

SHAW PIANO CO.

ERIE, PA.

Pianos Ready for Shipment

AUGUST 25.

Write for Catalogue and Prices.

GOOD AGENTS WANTED.

REBURN SMITH
BRADBURY PIANOS

MANUFACTORY,
 125 to 135 Raymond St.,
 BROOKLYN, N. Y.

CHICAGO, ILL.,
 1171 Broad way.
 Address all New York communications to the Manufacturing,
 Brooklyn, N. Y.

BRADBURY MUSIC HALL,
 280 & 292 Fulton St.,
 BROOKLYN, N. Y.

ESTABLISHED 1870

WEAVER ORGAN

EXCELS IN
 TONE
 STYLE
 FINISH
 DURABILITY

SIX YEARS
 GUARANTEED

WEAVER ORGAN & PIANO CO.
 WORKS, YORK, PA.

L. C. HARRISON,

Formerly HENRY ERBEN & CO.,

ESTABLISHED 1824.

Manufacturer of

CHURCH and CHAPEL

PIPE
ORGANS,

260 and 262 West 28th St., New York,
 NEAR EIGHTH AVENUE.

KRAKAUER BROS.



MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREHOUSES:

40 Union Square, New York

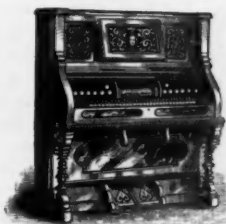
FACTORY: 159 AND 161 E. 126th ST.

JAMES BELLAK.

1129 Chestnut Street

PHILADELPHIA, PA.

WILCOX & WHITE



SELF
PLAYING
ORGAN STR

ORGANS OF ALL DESCRIPTIONS.

WILCOX & WHITE ORGAN CO.,
 MERIDEN, CONN.

BUSINESS ESTABLISHED IN 1851.

C. S. STONE,

Manufacturer of First-Class

UPRIGHT AND SQUARE

PIANO CASES

ERVING, MASS.

C. A. SMITH & CO.

WHOLESALE MANUFACTURERS

Upright & Pianos.

OFFICE AND FACTORY:

149 and 151 Superior Street,
 CHICAGO.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
236 STATE-ST.,
CHICAGO, July 12, 1890.

THE one price system of doing the piano and organ business is gradually demanding from dealers more and more attention. Several concerns in this city are seriously considering this question, and to some extent have already adopted it. It is certainly much fairer to the buyer and a great improvement on the prevalent method of having a half dozen different prices on the same instrument.

Even when there is an old piano to be taken in exchange, the real value instead of an exaggerated one would, if properly explained to the customer, be satisfactory and prevent such occurrences as lately happened in one of our largest and most reputable houses, where the difference in the cash price to one customer was overheard by the sharp ears of another who had traded in an old square at a price much beyond its real value, and of course had paid \$75 more for the new one than was asked for it to the all cash customer. A demand was made for this difference in price, and to avoid any complications the \$75 was returned, though, in reality the transaction showed a positive loss to the dealer.

There are quite a number of houses in this city who are only selling one piano, and it would be much to their advantage if they would handle a larger variety. Chicago hasn't arrived at that point where the manufacturers, except in a few instances, run their own warehouses, and the general public who set out to buy a piano have not set their hearts on any particular instrument, and very naturally go where they can find a large variety of makes and styles. Those houses who do not see this cannot properly be classed as competitors with those who carry from four to six different makes and a variety of styles, which enables them to suit all tastes, and what is more conducive to business, all pockets.

The Ayres & Wygant Company have started in very encouragingly. Both Mr. Ayres and Mr. Wygant have a large number of friends and acquaintances, who have been informed of their new venture by means of personally addressed circulars, gotten up in a neat and attractive style. They are also advertising in other ways, and there is no doubt that the old title, Reed's Temple of Music, which they retain in all circulars and advertisements, brings in a good many people.

Col. H. W. Gray, president of the Schomacker Piano Company, has been in the city a good portion of the week, and he will also visit a number of Western agents before returning to Philadelphia. The colonel is justly pleased and surprised at the amount of business developed already by Mr. Justus Gray, who has full charge of the business in this city.

It is now understood that the Kimball Company will give up their penchant for a corner store and will lease the premises just south of old Weber Hall on Wabash-ave. and build a store suitable for their requirements. It is a fine location with a frontage of 80 feet on the avenue and running back to the alley, but it is not so prominent a position as would have been the corner of Van Buren-st., which it was thought Mr. Kimball would secure. There is no other street on the south side which will equal Wabash-ave. in time to come. State-st. is ruined by a viaduct at Twelfth-st. and the occupation of a large stretch of the street at this point by a railroad company, who have placed their freight buildings almost to the sidewalk line.

Mr. W. J. Dyer, of St. Paul, Minn., stopped over on his way East and he will also visit Europe before his return home. Mr. Dyer states that the business of his house so far this year will average fully a 40 per cent. increase over the previous one. With such a pronounced increase it is almost unnecessary to state that Messrs. W. J. Dyer & Brother are doing a fine business.

It is a very grave question as to whether a manufacturer is justified in placing a line of pianos in a school or conservatory for the free use of the teachers and pupils. This was done here lately by the Chickering house, who took the place of the Weber in old Weber Hall, and, in connection with the Chicago Cottage Organ Company, put a line of pianos in the old Weber warehouses. So far it has not been a success at all, no pianos having been sold in consequence. It is also a fact that their pianos are not giving the satisfaction that it would seem they ought to, to the occupants of the studios in the building, and one prominent pianist will not have one in his room, but still retains a Weber piano. We understand there are some 33 Chickering pianos in old Weber Hall, and the only benefit derived from the use of all these is simply having the building called Chickering Hall Building, which it has been named, but everyone, when speaking of it, still say Weber Hall, or old Weber Hall.

For the accommodation of Englewood people, a southern suburb, but now properly speaking a portion of the city,

Mr. Bayard Nichols, one of the Weber salesmen, has placed a Weber piano in his studio, and will take that portion of the city under his special charge. This is a new departure, but Mr. Louis Dederick, the manager of the Weber estate in this city, is fertile in new ideas. He is now using an improved phonograph for dictating his letters and claims that he can do double the amount of work with it.

Arrested for Embezzlement.

GEORGE L. PELHAM, manager of the Waterbury branch store of B. Shoninger & Co., the New Haven piano and organ dealers, was sued yesterday at noon by his employers for money claimed to have been embezzled to the amount of \$2,500, and being unable to furnish bonds to this amount was taken into custody by City Sheriff McDonald and quartered at the Scovill House last night awaiting bondsmen. The amount stated is an estimate, as it is not definitely known just how much Mr. Pelham has failed to turn over to the firm.

It is stated that organs were sold by Mr. Pelham and reported to the house as rented. A disclosure was brought about by a purchaser being requested to pay rental by the house in the absence from town of Manager Pelham. This led to an investigation of accounts and the discovery of the method of doing business. Mr. Pelham had made good a portion of the money confiscated and was evidently making every effort to square himself with his employers when the discovery was made. Shoninger & Co.'s attorney was in this city yesterday and advised the civil proceedings, evidently desiring only that the money taken be recovered.

Manager Pelham has been in the employ of the Shoningers for over 20 years and has had charge of branches of the business in New Haven and Winsted. He came to this city several years ago to take the position left vacant by Manager Day's voyage to Canada with \$12,000 of his employers' money. He lives off Quarry-st., and has a wife and five children.

The necessary bondsmen not being forthcoming Manager Pelham was taken to New Haven this afternoon. Unless bonds are given he will remain in jail until September.—Waterbury "American," July 9.

In referring to the affair, Mr. Simon Shoninger said: "There is not much to the affair. We shall simply punish the man to make an example of him and get another to fill his place. We do not know yet how much we have lost, but it will not reach \$2,500. It is not true that Pelham got the money by pretending to sell pianos on the installment plan. His embezzlements were in small amounts. He would, for instance, tune a piano and then pocket the proceeds."

The McEwen Plan.

Look at This Picture.

ASSIGNEE'S SALE.—The undersigned, as assignee of S. M. Tietz, will offer for sale, at public auction, on the 27th day of June, 1890, at 10 o'clock in the forenoon, at the store, No. 104 East Main-st., in the city of Amsterdam, the remainder of the stock lately owned by the said S. M. Tietz. Said stock consists of 2 new and a few second-hand pianos, a number of organs and other musical instruments and a stock of musical merchandise. The stock will be sold in bulk. Terms cash. LOUIS H. REYNOLDS, Assignee, &c. Homestead Building, Market-st., Amsterdam, N. Y.

And Then on This.

WILL REOPEN.—The Tietz music store in the Sweet Block will be reopened this evening to business with Mr. Geo. M. Tietz in charge; in fact the stock was bought in by Mr. Cady for him at the assignee's sale yesterday. The stock of music and musical instruments is large and rare bargains will be afforded those who may want a piano, organ or any sort of musical instrument. Cash buyers will be allowed a discount that will be a surprise to them.

At the Braumuller Factory.

ANOTHER new feature in the Braumuller Company must be noted this week. We have had occasion to refer before this to the exceptionally favorable auspices under which this concern started in business and the immediate success which they attained. Then in consequence of this success came the necessity of moving to their present extensive factory. At once they commenced the manufacture of their own cases on their own premises, making and veneering the various parts of them, and now they have abandoned their old system of contract varnish work and have taken into their employ, at a high salary, one of the most expert varnish foremen in the city, who will hereafter have entire charge of this department. Therefore one of the most important elements in the make-up of a piano will have the very best of care and attention with the Braumuller Company, and we predict that their new instruments will come from the factory with a grade of varnish work that will give general satisfaction.

WANTED.—First-class man for the road for wholesale trade. Address "Manufacturer," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

Some New Catalogues.

Wegman & Co.

AMONG the new catalogues recently received by us is the small, oblong book issued by Messrs. Wegman & Co., the successful piano makers of Auburn, New York, containing four cuts of their four styles of up-rights, an illustration showing the action they use, two cuts of their tuning device—in one of which, unfortunately, the string appears as wound about the pin in the reverse direction—and several pages of sterling testimonials, of which they may well feel proud.

The Miller Organ Company.

The Miller Organ Company, of Lebanon, Pa., are just out with the second edition of their catalogue for 1890, in which they tell a simple story of their progress in the following way:

Seventeen years ago, in presenting our first catalogue, we made this assertion and promise: "That we would base all our claims of patronage on the merits of our organs." We have persistently followed this promise during all these years and to-day we have no cause to regret and no desire to make a change. Our organ has won its great popularity by its intrinsic merits. We have put into the same not only hard work and brains, but also conscience and integrity, and the result is an organ embodying the highest excellence attainable. Where it is best known it stands at the head of all good organs, and the reason it is not known everywhere is because the demand has been so great near home that distant parts have not been called upon.

Our factory has been enlarged seven times; machinery of the finest and most accurate description and labor saving devices have been added persistently and continuously until to-day we have one of the best arranged and best equipped organ factories in existence. Added years of experience and knowledge, gained not only by study but rather by practice, enable us to invest our product with a value and character which are strangers to a large part of the instruments in the market of to-day. Our constant aim has been to make the excellence of our instruments the inducement to the purchaser, rather than to impress him with the magnitude of our factories or the vastness of our product, believing that quality is of more consequence to our patrons than quantity of product.

Words are but leaves—deeds are fruit. The best organ on paper and the most liberally advertised one is not always the best organ. Recognizing this fact, we shall in the future, as in the past, devote our time and energy to manufacturing organs rather than to advertising them. Thus by strict application to our business, so that we may turn out instruments of the highest grade of excellence, we hope to merit a continuance of the liberal patronage bestowed upon us in the past.

The success which this concern has merited and met is too well known to be again recited here. They have for several years past built all of the church organs of any importance in their immediate vicinity, and all have given universal satisfaction and netted their makers money and praise.

Decker & Son.

The first book issued by Messrs. Decker & Son from their new factory at 971 to 975 East 135th-st., just over the Harlem River, is a neatly gotten up exposition of the claims and merits of their product, containing, of course, likenesses of their various styles, some remarks about their improved wrest plank, their baby grand piano, and a lot of testimonials from such people as S. B. Mills, Eben Tourjee, Carl Zerrahn, Arditi, Goldbeck, Chas. Kunkel, Max Maretzek, Henry C. Watson, H. B. Dodworth, Geo. W. Morgan, Oscar Newell, Dr. Carl E. Martin, Mr. Del Puente, Mrs. Anna Bishop, Fr. Mollenhauer, Sr., Joseph Poznanski, Mrs. De Lussan, Mrs. Carl E. Martin, Miss Emilia Parodi, Carri Brothers, George Werrenrath, Emma Abbott, Clara E. Thoms, W. K. Bassford, Adolph Neuendorff, Jerome Hopkins and Emil Mollenhauer.

The new factory is a modern institution and is constructed after the ideas of Mr. Myron Decker, who, with his 34 years of experience in the piano business, is now in surroundings which will admit of his firm pushing their product still farther to the front. Everything is in full working order in the new quarters, and they look forward to a particularly good fall trade.

Tables of Importance.

(COMPILED BY THE MUSICAL COURIER.)

VALUE OF IMPORTS OF MUSICAL INSTRUMENTS.

Month ending May 31, 1889.....	\$122,508
Month ending May 31, 1890.....	103,530
Eleven months ending May 31, 1889.....	1,585,450
Eleven months ending May 31, 1890.....	1,550,061

EXPORTS OF MUSICAL INSTRUMENTS.

	ORGANS.		PIANOS.		ALL OTHERS AND PARTS THEREOF.	TOTALS.
	No.	Value.	No.	Value.	Value.	Value.
Month ending May 31, 1889.....	799	\$52,265	41	\$12,270	\$12,068	\$77,503
Month ending May 31, 1890.....	882	56,949	63	19,914	18,013	94,876
Eleven months ending May 31, 1889.....	10,130	640,654	536	172,994	114,345	927,993
Eleven months ending May 31, 1890.....	10,604	696,370	578	196,377	129,630	1,022,377

WANTED.—A good, reliable salesman for piano and organ department, to travel (only on short trips) in Kansas and Western Missouri. Only party of good address who understands the trade thoroughly and able to transact agency business, sell retail and in every way represents a prominent house of the trade. Permanent position and good salary to the right party. Answer care this paper and with references.

WESSELL, NICKEL & GROSS

— MANUFACTURERS OF —
GRAND, SQUARE and UPRIGHT **PIANO ACTIONS.**

STANDARD OF THE WORLD:

455, 457, 459 and 461 WEST 45th STREET;
636 and 638 TENTH AVENUE, and 452, 454, 456 and 458 WEST 46th STREET
NEW YORK.

G. W. SEAVERNS, SON & CO.,

MANUFACTURERS OF

Square, Grand & Upright Piano Actions,

113 BROADWAY, CAMBRIDGEPORT, MASS.

SOUNDING BOARDS, WREST PLANKS, Etc.

L. F. HEPBURN & CO., 444 BROOME STREET, NEW YORK.

Factories and Mills, Stratford, Fulton Co., N. Y.

SOLE AGENTS OF THE U. S. AND CANADAS FOR

BILLION'S FRENCH HAND FULLED HAMMER FELTS.

This Felt received the Highest Award at the Paris Exposition, 1889.

HALLET & DAVIS CO.'S PIANOS.

WAREROOMS: 179 Tremont Street, Boston; 88 Fifth Avenue, New York; 423 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.; State and Jackson Streets, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.

HASTINGS & WINSLOW,

MANUFACTURERS OF

PIANO VARNISHES,

Montclair, New Jersey.

KNABE

Grand, Square and Upright
PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALED in Tone, Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

WM. KNABE & CO.

WAREROOMS:

148 Fifth Ave., near 20th St.,
NEW YORK.

817 Market Space, Washington, D. C.

22 & 24 East Baltimore St., Baltimore.



UPRIGHT-PIANOS

FACTORY:

E. 136th St. and Southern Boulevard

NEW YORK.

STORY & CLARK ORGANS,

CHICAGO.

NEW STYLES JUST OUT!

Send for 1889 Catalogue.

C. A. GEROLD,

— MANUFACTURER OF —

GRAND, SQUARE and UPRIGHT PIANOS,

Nos. 63 and 65 North Clark Street, Chicago, Ill.

THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMARKABLE PIANOS.

EMERSON

FINEST TONE,
BEST WORK AND
MATERIAL.

(Established in 1849.)



Prices Moderate and
Terms Reasonable.

50,000 MADE
AND IN USE.

Every Instrument Fully
Warranted.

PIANOS.

ILLUSTRATED CATALOGUES
FREE.

EMERSON PIANO CO.

Warerooms: 174 Tremont Street, Boston, Mass.
92 Fifth Avenue, New York.

To Reed Organ Makers and Piano Dealers.

We would call your attention to our Popular Series of REED ORGAN AND PIANO INSTRUCTION BOOKS, which we furnish the Trade under their own name and imprint, in any quantities, at very low prices. We are supplying many of the largest houses in the country with imprinted books, and shall be pleased to give prices and full particulars to Dealers on application. Address

THE S. BRAINARD'S SONS COMPANY,

145 and 147 WABASH AVENUE, CHICAGO.

GRAND, SQUARE and UPRIGHT,

Indorsed by Liszt, Gottschalk, Wehl, Bendel, Strauss, Sosa,
Abt, Paganini, Titiens, Heibron and Germany's
Greatest Masters.

CLARENCE BROOKS & Co.,

MANUFACTURERS OF

Fine Piano Varnishes,

COR. WEST and WEST 12th STREETS,

NEW YORK.

GLASS & CO.,

GERMAN AMERICAN

PIANOS.



WM. R. GRATZ, General Agent,

430 Broome Street, New York.

ESTABLISHED 1857.

JULIUS BAUER & CO.,

— MANUFACTURERS OF —

Grand, Upright and Square **PIANOS.**

A careful comparison of the BAUER PIANO with those of leading Eastern makers respectfully solicited.
CORRESPONDENCE FROM DEALERS INVITED.

FACTORY: 91 and 93 E. Indiana Street; WAREROOMS: 156 and 158 Wabash Avenue,
CHICAGO.

ROTH & ENGELHARDT, PIANO ACTIONS,

Temporary Office: 2904 Third Ave., New York City.

A. P. ROTH, formerly with A. Dolge

FRED. ENGELHARDT,
Formerly Foreman of Steinway & Sons' Action Department

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI,

Mr. WM. SCHUBERT,

Mr. S. DE LA COVA,

Mr. H. WORRELL,

Mr. N. J. LEPKOWSKI,

Mr. J. P. COUPA.

Mr. FERRARE,

Mr. CHAS. DE JANON,

Mr. N. W. GOULD,

and many others,

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

KURTZMAN

PIANOS.

Grand, Square and Upright.

C. KURTZMAN & CO.,

MANUFACTURERS,

106, 108 & 110 Broadway, Buffalo, N. Y.

SMITH & AMERICAN

ORGAN & PIANO CO.

BOSTON, MASS.

HIGH GRADE

Pianos and Organs.

ALSO

EXCLUSIVE MANUFACTURERS

OF THE

REGAL PIANOS.

NEW YORK WAREHOOMS,

No. 146 FIFTH AVE.

C. REINWARTH,

PIANOFORTE STRINGS,

386 and 388 Second Avenue,

Between 2nd and 3rd Sts.,

NEW YORK.

JACOB DOLL,

— MANUFACTURER OF —

Piano Cases, Strings and Desks,

SAWED AND ENGRAVED PANELS,

402, 404, 406 & 408 East 30th St., New York.

KRANICH & BACH

Grand, Square and Upright

PIANOS.

Received Highest Award at the United States Centennial Exhibition, 1876.

And are admitted to be the most Celebrated Instruments of the Age. Guaranteed for Five Years. Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.

Factory, from 233 to 245 E. 23d St., New York.

ESTABLISHED 1837.....
50 YEARS RECORD

Wm. Bodine & Son

PIANOS

224 TREMONT STREET
Boston, Mass.

W. H. BUSH & CO.,

P I A N O M A K E R S



BUSH & GERTS

WAREHOOMS: 242-246 East Chicago Avenue;

FACTORY: 51-53-55 Pearson Street,

AGENTS WANTED.

CHICAGO ILL.

F. CONNOR,

PIANOS.

Factory 239 E. Forty-first St.,

NEW YORK.

Dealers admit they are the best medium-priced Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly Tuned and Regulated

COMSTOCK, CHENEY & CO.,

IVORY CUTTERS AND MANUFACTURERS.

PIANO KEYS, ACTIONS AND HAMMERS.

Ivory and Composition Covered Organ Keys.

The only Company Furnishing the Keys, Actions, Hammers and Brackets Complete.

Telegraph and R.R. Station:

ESSEX, CONN.

OFFICE AND FACTORY:

IVORYTON, CONN.

HIGHEST AWARD AT NEW ORLEANS, 1885, AND MELBOURNE, 1889.



BEHR

Grand and Upright

PIANOS.

BEHR BROS. & CO.

— WAREHOOMS: —

15 East 14th Street, New York.

1229 Chestnut Street, Philadelphia.

FACTORY AND OFFICE: 292-298 11th Avenue, New York.



M. P. MÖLLER ORGAN CO.

TWO AND THREE MANUAL

Church and Concert Organs

A SPECIALTY.

HAGERSTOWN, MD.



THE A. B. CHASE CO.

NORWALK, OHIO,

MANUFACTURERS OF BOTH

Pianos & Organs,

JUSTLY CELEBRATED FOR

SUPERIOR TONE QUALITY, RESPONSIVE

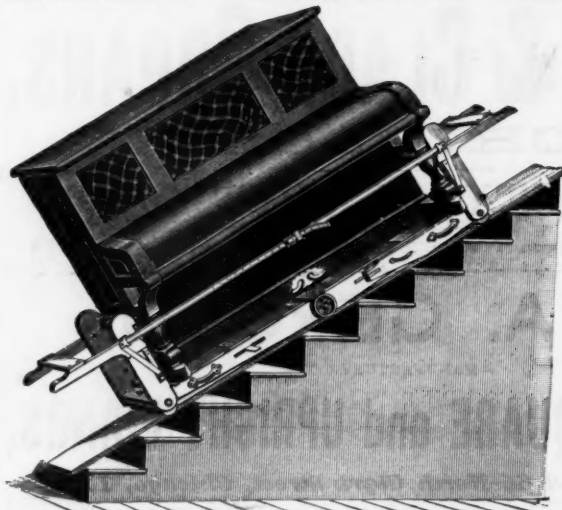
ACTION, PERFECT WORKMANSHIP,

FINE FINISH AND GREAT

DURABILITY.

For Prices and Territory address the Manufacturers.

REYNOLD'S COMBINATION PIANO MOVER.



THE only practical machine of the kind on the market to-day. Handles both Upright and Square Pianos with equal facility, requiring only a slight change. It is both strong and durable, and is easily handled.

SEND FOR PRICES
AND CIRCULARS
TO

SHIPMAN, BRADT & CO., Sole Manufacturers, 224 Main St., DeKalb, Ill.

PACKARD ORGAN. FORT WAYNE ORGAN CO.,

— IT HAS NO SUPERIOR! —

SEND FOR CATALOGUE AND PRICES TO

FORT WAYNE, IND.

ERNEST GABLER & BROTHER GRAND, SQUARE AND UPRIGHT PIANOS.

— ESTABLISHED 1864 —

Factory and Warerooms, 214, 216, 218, 220, 222 and 224 E. 22d St., New York.

ALL our Pianos have our patent Agraffe Bell Metal Bar arrangement, patented July, 1872, and November, 1875, and our Uprights have our patent metallic action frame, cast in one piece, patented May, 1877, and March, 1878, which has caused them to be pronounced by competent judges

THE BEST PIANOS MANUFACTURED.

WHAT SOME OF THE LEADING ARTISTS SAY:

WAGNER—"Everywhere acknowledged to be excellent."

LISZT—"They give the liveliest satisfaction."

ESSIPOFF—"The very best Piano made"

WILHELMJ—"Rank far above all possible competition."

LUCCA—"Are unparalleled for the majestic singing quality of tone which they possess."

STECK PIANOS.

Great Power, Evenness of Scale, Rich Singing Quality,
Well Balanced Tone and Absolute Durability.

GEORGE STECK & CO.,

MANUFACTURERS,

OFFICE AND WAREROOMS

Steck Hall, 11 East 14th Street,

NEW YORK.

JARDINE & SON
ORGAN BUILDERS,

318 & 320 East 39th St., New York.

LIST OF OUR LARGEST GRAND ORGANS:

Fifth Avenue Cathedral, N. Y., 4 manuals; St. George's Ch., N. Y., 4; St. Paul's M. E. Ch., N. Y., 4; Fifth Avenue Pres. Ch., N. Y., 3; Brooklyn Tabernacle, 4; First Presbyterian, Philadelphia, 3; Trinity Ch., San Francisco, 3; Christ Ch., New Orleans, 3; and Pittsburgh R. C. Cathedral 4.

ISAAC I. COLE & SON,

Manufacturers of and Dealers in

VENEERS,

And Importers of

FANCY WOODS,

426 and 427 East Eighth St., East River,
NEW YORK.



THE "MILLER" ORGAN

Is the Best and Most Salable
Organ of the day.

AGENTS WANTED WHERE WE ARE NOT REPRESENTED. CATALOGUE, &c., FREE.

MILLER ORGAN CO., Lebanon, Pa.



STULTZ & BAUER,

— MANUFACTURERS OF —

Upright and Square

PIANOS.

Factory and Warerooms, 338 and 340 East 31st Street, New York.



CONOVER BROS. CO.

MANUFACTURERS OF

GRAND AND UPRIGHT PIANOS.

Among our valuable improvements, appreciated by pianists and salesmen, are our Patent Action, Patent Metal Action Rail, PATENT TELESCOPIC LAMP BRACKET, and Patent Hollow Steel Tuning Pin.

Our Pianos are endorsed by such eminent judges as Mme. Rive-King, Robert Goldbeck, Chas. Kunkel, Anton Streizki, E. M. Bowman, S. N. Pensfeld, Gustave Krebs, G. W. Steele, Hartman, of San Francisco, and many others.

400 and 402 W. 14th St., and 37 to 45 9th Ave.,
NEW YORK.

BROWN & SIMPSON,

Manufacturers of First-Class

UPRIGHT PIANOS,

WORCESTER, MASS.

Silver Medal Paris Exposition, 1878. Gold Medal, Antwerp Exposition, 1885. Two Silver Medals, London, 1885.

G. CHEVREL,

DESIGNS AND FIRM NAMES FOR FALL BOARDS A SPECIALTY.

ONE GOLD AND TWO SILVER MEDALS, PARIS EXPOSITION, 1889.

Marquetry of all kinds for Pianos and Organs. Fretwork Wood Panels.

11 RUE DE LA CERISAIE (BASTILLE), PARIS, FRANCE.

BOSTON PIANO COMPANY,

— MANUFACTURERS OF FIRST-CLASS —

Upright and Square
PIANOS.



Which we fully Warrant for 8 years.

E. Wilson & Co.,
PROPRIETORS.

Office and Wareroom, 257 Tremont Street,
Factory, 152 Hampden Street,

BOSTON, MASS.

E. G. HARRINGTON & CO.,

MANUFACTURERS OF

Unequaled in Beauty of Design, Excellence of Construction and Finish, as well as in Volume, Purity and Sweetness of Tone.

Square & Upright Pianofortes.

FACTORY and WAREROOMS: 828 and 830 SEVENTH AVENUE, NEW YORK CITY.

SYMPHONION



PLAYS A THOUSAND
TUNES.

Great Novelty.

Holiday Present.

AGENTS WANTED EVERYWHERE.

Send for Catalogue and Prices.

SWISS MUSICAL BOXES

Piano Stools, Scarfs,

Music Racks, &c.

Art Embroideries, Art Decorations

T. F. KRAEMER & CO.,

105 E. 14th St., near Steinway Hall, New York.

SOLE AGENTS FOR THE SYMPHONION FOR THE UNITED STATES.

McCAMMON PIANOS.

Grands, Uprights and Squares.

NEW STYLES.

NEW PRICES.

Address McCAMMON PIANOFORTE CO., Albany, N. Y.
New York Warerooms, 88 Fifth Ave. Chicago Agency, Weber Piano Warerooms, 248 Wabash Ave

STEINWAY

Grand, Square and Upright

PIANOS.

STEINWAY & SONS are the only Manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

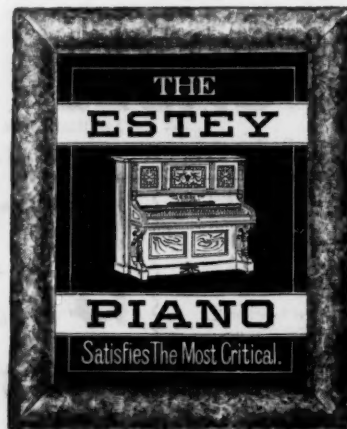
NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Street, New York City.

Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.



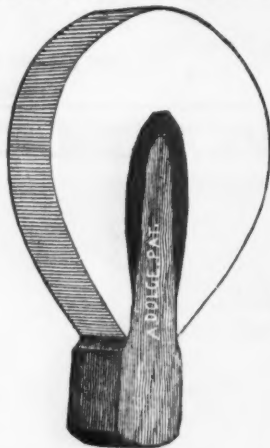
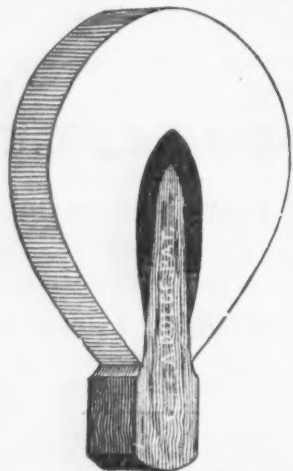
ESTEY PIANO COMPANY,
Southern Boulevard, New York City.



THE BRIGGS PIANOS

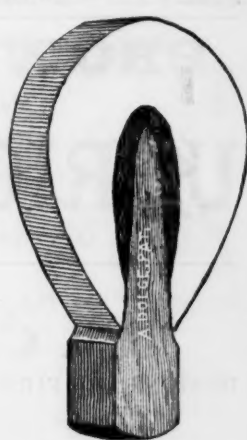
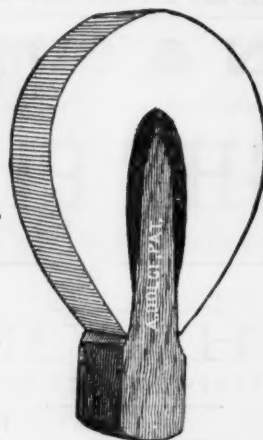
EMBODY THE VITAL POINTS OF EXCELLENCE.

FELT AND SOUNDING BOARD FACTORIES AND HAMMER SHOPS AT DOLGEVILLE, N. Y.



ALFRED DOLGE,
Piano and Organ
MATERIALS.
TOOLS.

Patent Hammer Covering Machine.



SEND FOR ILLUSTRATED CATALOGUE.

122 East 13th Street, NEW YORK.

'BEHNING'

Square, Upright and Grand Pianos



Factory: 128th Street, near Third Avenue, New York.

BEHNING & SON.

BAUS & COMPANY,

— MANUFACTURERS OF THE —

"INCOMPARABLE" BAUS PIANOS.

Factory: 553 to 557 West 30th Street, New York.

JAMES M. STARR & CO.

— MANUFACTURERS OF THE —

STARR PIANO,

Offer to the Trade a PIANO worthy of trial and consideration.

SEND FOR CATALOGUE AND PRICES TO THE MANUFACTURERS.

RICHMOND, INDIANA.

*New York Branch, JACK HAYNES in charge,
20 East 17th Street.*

